

Jim Gleason's GUITAR ENCYCLOPEDIA

# Intermediate Guitar

formerly Book 2  
of the RPM Guitar Method

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# INTRODUCTION

Books 1, 2 and 3 of The Rock Performer's Guitar Method cover six main subjects. There are six corresponding parts of each book:

**Theory**  
**Technique**  
**Fingering**  
**Melody**  
**Rhythm**  
**Sound**

Each part is divided into chapters. A lesson plan is provided in the Progressive Lesson Guide. The “Guide” will direct you through the Books so that all of your knowledge and skills develop together.

The books will also direct you to use the accompanying audio cassette tapes. The far-right column in the *Contents* supplies a directory to the tapes.

*Book 5: Chord Progression and Rhythm Guitar* is an optional supplement to Books 1 through 3. You may skip all references to it in the Progressive Lesson Guide if you don't feel you need extensive study of chord progressions.

Spend enough time on each lesson in the *Guide* to cover it thoroughly. The average guitarist should spend a month on each lesson, but go at your own pace. While studying any particular subject, feel free to look ahead of what is recommended in the *Guide*, as long as you generally follow the lesson plan. If you are certain that a subject in the book won't pertain to you, skip it.

Please note that most chapters are divided into sections "A", "B", "C", "D", and so on; appearing in that order. Subdivisions of each section (where they occur) are numbered "1", "2", "3", "4", and so on. For example, a chapter may have sections in the following order: "A1", "A2", "A3", "A4", "B1", "B2", "B3", "B4", and so on.

Thank you,

  
Jim Gleason

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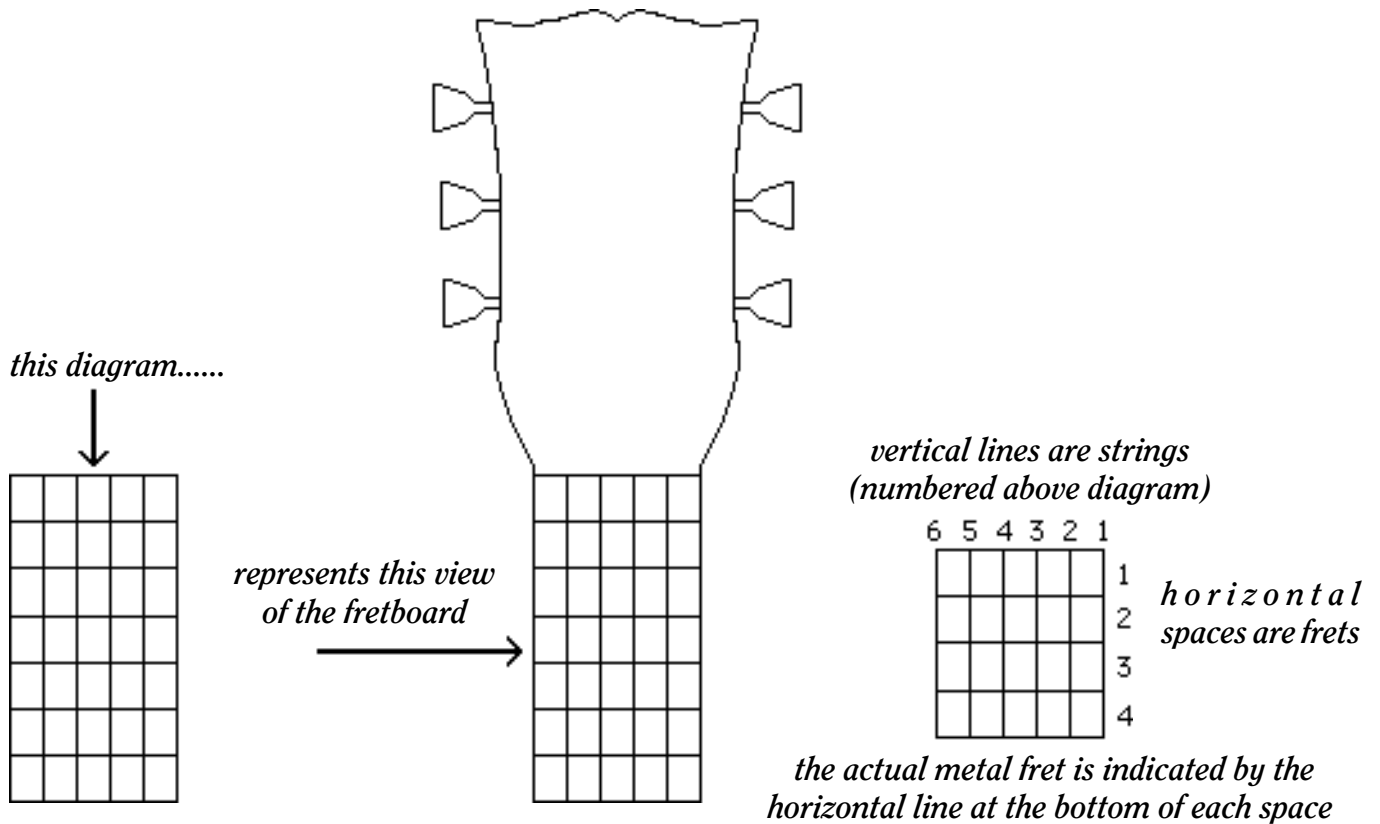
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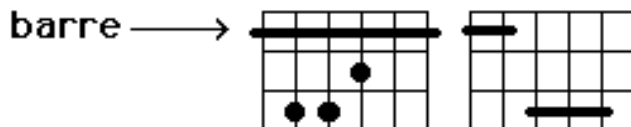
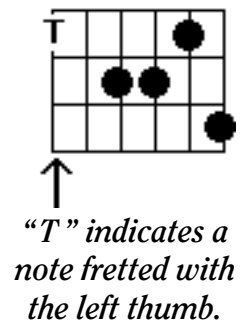
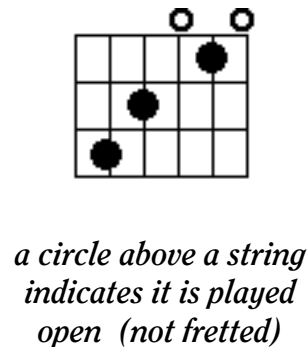
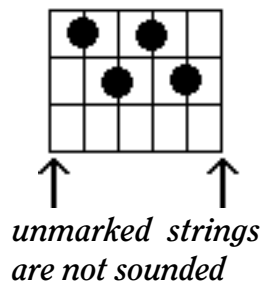
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# FRETBOARD DIAGRAMS



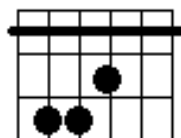
Dots in these diagrams indicate fingered notes. Chord tones are fingered simultaneously. Scale or arpeggio tones are fingered individually.



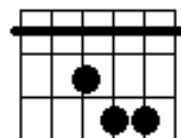
The **barre** is a group of notes all on the same fret of two or more strings fingered with a straight portion of one finger. It uses the classical wrist position. Finger (fret) the barre with the harder edge of your finger when you can. Avoid the creases opposite your knuckles, since they can mute notes.

**Left-handed guitarists.** Interpret references to the right hand as left hand and vice versa. All diagrams must be imagined in “mirror image”:

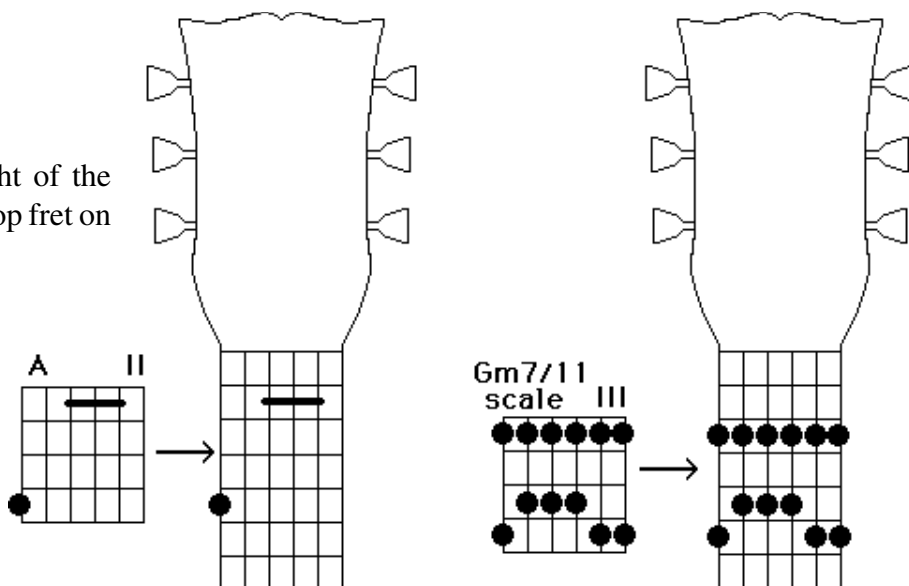
as shown:



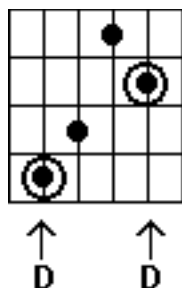
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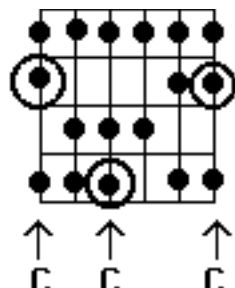
A roman numeral above the top right of the diagram indicates the number of the top fret on the diagram:



Dmaj. chord **II**



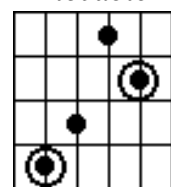
C Lydian Scale **VII**



A **chord root** is the note after which a chord is named (“D” is the root of a D major chord). A **tone center** is the note after which a scale is named (“C” is the tone center of a C Lydian scale).

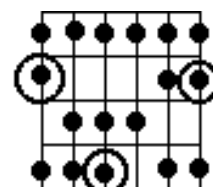
**Movable diagrams** have no roman numeral on their upper right and therefore have no specified top fret number. They may be placed anywhere on the fretboard according to their chord root(s) or tone center(s). If notes on a diagram are indicated by dots, a circled or enlarged dot indicates the chord root or tone center.

*movable*



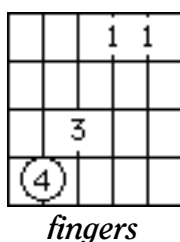
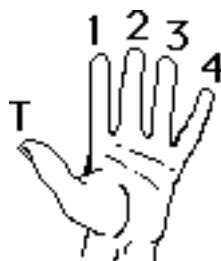
↑ ↑  
*named after*

*movable*

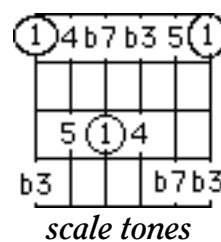


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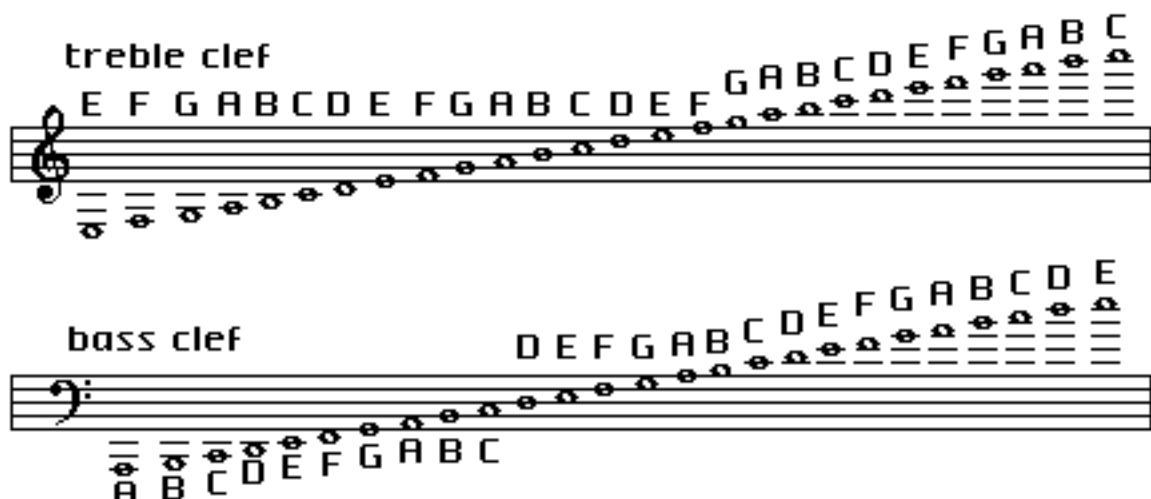
The numbers 1, 2, 3 and 4 within diagrams indicate left hand fingers. The finger number on the chord root or tone center may be circled.



When numbers higher than 4 are used in a diagram, all of the numbers indicate scale or chord tones.



# LETTER NAMES OF NOTES



# TIME VALUES



double these values for time signatures with 8 on the bottom; halve them for signatures with 2 on the bottom

## NOTATIONAL SYMBOLS

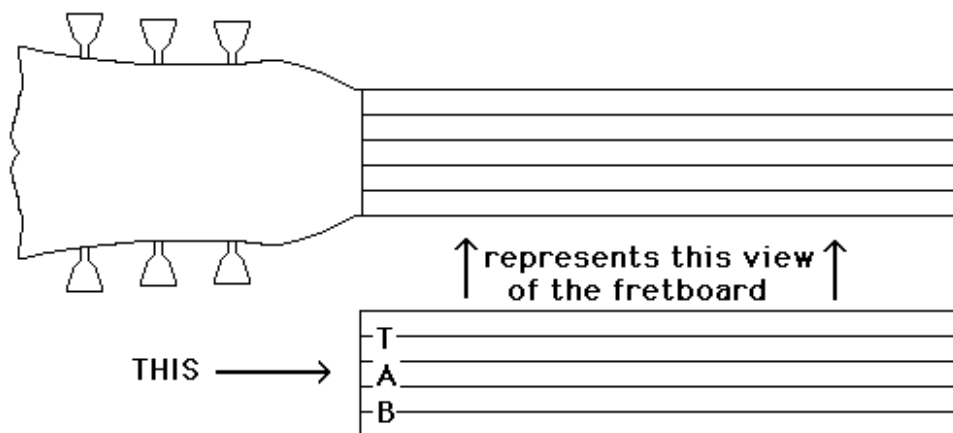
- B1 = bend an interval of 1 fret (a half step or one semitone).  
 B2 = bend an interval of 2 frets (a whole step or two semitones).  
 R = release bent note (note: all bends have a silent release unless "R" is indicated).  
 GB1 = gradually bend an interval of one fret.  
 GB2 = gradually bend an interval of two frets.  
 GR = gradual release of a bent note.  
 (B1) = bend 1 fret before picking. Note was bent 1 fret previous to the current note  
 (B2) = bend 2 frets before picking. Note bent 2 frets previous to the current note  
 S = slide.  
 H = hammer on.  
 P = pull off.  
 + = "blue note", a slight bend for expression (less than 1 fret).  
 TD1 = tremolo drop 1 fret. Press the tremolo bar toward the guitar to drop the pitch an interval of 1 fret (one half step).  
 TD2 = tremolo drop 2 frets. Press the tremolo bar toward the guitar to drop the pitch an interval of 2 frets.  
 TB1 = tremolo bend 1 fret. Pull the tremolo bar away from the guitar to raise the pitch an interval of one fret.  
 TB2 = tremolo bend 2 frets. Pull the tremolo bar away from the guitar to raise the pitch an interval of two frets.  
 TR = tremolo release. Release pressure on the tremolo bar and allow it to return to its resting point.  
 (TD1) = tremolo drop 1 fret before picking. Before executing the current note, press the tremolo bar toward the guitar to drop the pitch an interval of 1 fret.  
 (TD2) = tremolo drop 2 frets before picking. Before executing the current note, press the tremolo bar toward the guitar to drop the pitch an interval of 2 frets.  
 (TB1) = tremolo bent 1 fret before picking. Before executing the current note, pull the tremolo bar away from the guitar to raise the pitch an interval of 1 fret.  
 (TB2) = tremolo bent 2 frets before picking. Before executing the current note, pull the tremolo bar away from the guitar to raise the pitch an interval of 2 frets.  
 (H) = right hand hammer.  
 (P) = right hand pull off.  
 (S) = right hand slide.  
 (F) = "flick" the string with a downward motion of a right hand fingertip.  
 SK = "skim": play all the notes within the bracket labeled "SK" in one stroke, muting each note with the left hand as soon as it is played. Optionally, the last note may be sustained.  
 ◇ = harmonic.  
 8va — = play the section of music within the bracket one octave higher than written. Tablature shown below any such section already reflects the octave change.

## ABBREVIATIONS & SYMBOLS USED IN CHORD NAMES

7	=	seventh chord (dominant)	9	=	ninth chord
7#5	=	seventh sharp five chord (dominant)	9#5	=	ninth sharp five chord (dominant)
7b5	=	flat five chord (dominant)	9b5	=	ninth flat five chord (dominant)
7#9	=	seventh sharp nine chord (dominant)	°7	=	diminished seventh chord
C	=	C major chord	m	=	minor chord
6	=	sixth chord (major sixth chord)	m6	=	minor sixth chord
6/9	=	sixth add nine chord	m6/9	=	minor sixth add nine chord
Δ7	=	major seventh chord	m7	=	minor seventh chord
Δ9	=	major ninth chord	m9	=	minor ninth chord
/9	=	major add nine chord	m/9	=	minor add nine chord
m7b5	=	minor seventh flat five chord	sus. 4	=	suspended fourth chord
m(nat.7)	=	minor (major seventh) chord	sus. 2	=	suspended second chord
nr	=	no root (C7nr = C7, no root)	n3	=	no third (C7n3 = C7, no third)

## TABLATURE

This system of notation is simply a graph of the guitar strings from the perspective of looking down on the guitar as you're playing it (see below). The numbers on the strings indicate frets and are written from left to right in the sequence they are to be played. In this book, tablature is written below all music notation. The tablature indicates where each note is fretted.



Symbols *below* each fretted note indicate the suggested fretting finger. Right hand finger symbols are “p” (pulgar = thumb in Spanish), “i” (indice = index finger in Spanish), “m” (medio = middle finger in Spanish) and “a” (anular = ring finger in Spanish).



# PROGRESSIVE LESSON GUIDE

## PROGRESSIVE LESSON 2-1

- ☐ Study the section on *Diagrams and Symbols* at the beginning of the book.

### THEORY

- ☐ **Chapter 1: Tonal Music Reading.** Read Section A. The Staff, Notes and Clefs.
- ☐ **Chapter 2: Scales and Key Signatures.** Read the Introduction.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Play all C major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 6: Ear Training.** Read the first page and take Test 1. Melodic Intervals: Perfect 4th, Perfect 5th, Perfect Octave.

### TECHNIQUE

- ☐ **Chapter 7: Right Hand Technique.** Study Section A. Alternate Picking, Sweep Picking and “Flow Picking” and play the picking exercises.
- ☐ **Chapter 8: Left Hand Technique.** Study Section A: Left Hand Characteristics.
- ☐ **Chapter 9: Technique Examples.** Play Example 1: Finger Combinations and Example 2: Changing Position.

### FINGERING

- ☐ **Chapter 11: Fundamental Fingering.** Study Section A. Strict Vertical Position.
- ☐ **Chapter 12: Major Scale Fingerings.** Memorize the C major scale fingerings in Section A. Seven Basic Major Scale Fingerings.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Memorize the “basic” fingerings in Section A.
- ☐ **Chapter 14: Arpeggio Fingerings.** Study Section A. Arpeggios Defined.
- ☐ **Chapter 15: Chord Fingerings.** Play the first page of chord fingerings.

### MELODY

- ☐ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 1.
- ☐ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 1 series (including Patterns 1, 1-2, 1-3, 1 vertical inversion, 1-2 vertical inversion and 1-3 vertical inversion).
- ☐ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 1.
- ☐ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Study Section A. Chromatic Scale and Chromatic Insertion.
- ☐ **Chapter 21: Blues Rock Style Studies.** Learn the guitar part to *Albert*.
- ☐ **Chapter 22: Elements Of Rock Solos.** Study 1. Vibrato - Stevie Ray Vaughan Style, 2. Vibrato - Jeff Beck Style, 3. Vibrato - Malmsteen Style and 4. Vibrato - Gilbert Style.

### RHYTHM

- ☐ **Chapter 23: Rhythmic Reading.** Study Section A. Simple Note Values.
- ☐ **Chord Progression.** Optional: Memorize Progressions 28 through 34 in *The Chord Progression Book*.

### SOUND

- ☐ **Chapter 25: The Art of Accompaniment.** Study Section A. General Principles.

## PROGRESSIVE LESSON 2-2

### THEORY

- ☐ **Chapter 1: Tonal Music Reading.** Section B. Fill out the answers to all word games .
- ☐ **Chapter 2: Scales and Key Signatures.** Read Section A. The Major Scale Pattern.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Play all G major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 6: Ear Training.** Take Test 2. Harmonic Intervals: Perfect 4th, Perfect 5th and Perfect Octave.

### TECHNIQUE

- ☐ **Chapter 7: Right Hand Technique.** Study Section B. Fingerpick Technique and Section C. Right Hand Characteristics.
- ☐ **Chapter 8: Left Hand Technique.** Play Exercises 1A in Section B.
- ☐ **Chapter 9: Technique Examples.** Play Example 3: Scale Intervals.

### FINGERING

- ☐ **Chapter 11: Fundamental Fingering.** Study Section B. Surveying the Fretboard. Study the first subsection, General Rules in Section C. Principles Of Fingering.
- ☐ **Chapter 12: Major Scale Fingerings.** Memorize the G major scale fingerings in Section A. Seven Basic Major Scale Fingerings.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Memorize the “good for bends” fingerings in Section A.
- ☐ **Chapter 14: Arpeggio Fingerings.** Memorize the major arpeggios in Section B.
- ☐ **Chapter 15: Chord Fingerings.** Play the first page of chord fingerings.

### MELODY

- ☐ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 1-2.
- ☐ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 2 series (including Patterns 2, 2-2, 2-3, 2-4, 2 vertical inversion, 2-2 vertical inversion, 2-3 vertical inversion and 2-4 vertical inversion).
- ☐ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 1-2.
- ☐ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Study Section B. Blue Notes and the Blues Scale.
- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the solo to *Thud* (Sections D1 through D8).
- ☐ **Chapter 21: Blues Rock Style Studies.** Learn the guitar part to *B.B.*
- ☐ **Chapter 22: Elements Of Rock Solos.** Study 5. *Chicken Pickin’ - Jimmy Page Style.*

### RHYTHM

- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the rhythm guitar part to *Thud* (omit the D series of sections, which is the solo).
- ☐ **Chapter 23: Rhythmic Reading.** Study Section B. Reading Time Signatures.
- ☐ **Chapter 24: Rhythmic Concepts.** Study Section A. Syncopation.
- ☐ **Chord Progression.** Optional: Memorize Progressions 40 through 66 in *The Chord Progression Book.*

### SOUND

- ☐ **Chapter 25: The Art of Accompaniment.** Review Section A. General Principles.

## PROGRESSIVE LESSON 2-3

### THEORY

- ☐ **Chapter 2: Scales and Key Signatures.** Read Section B. The Major Scale Pattern Applied To All Keys.
- ☐ **Chapter 3: Tone Centers & Chord Roots.** Read Section A. Consonance and Dissonance and Section B. Chord Roots and Emphasis of Chord Tones.
- ☐ **Chapter 3: Tone Centers & Chord Roots.** Read Section B. Chord Roots and Emphasis of Chord Tones.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Study Section A. Intervals Defined. Play all F major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 6: Ear Training.** Take Test 3. Chords: major, minor and diminished.

### TECHNIQUE

- ☐ **Chapter 7: Right Hand Technique.** Read the beginning of Section D. Right Hand Exercises, regarding legato and staccato. Play exercise 1 in Section D legato, then staccato.
- ☐ **Chapter 8: Left Hand Technique.** Play Exercises 1B in Section B.
- ☐ **Chapter 9: Technique Examples.** Play Example 4: Six String Arpeggios and Example 5: Pivot Tone.

**FINGERING**

- ☐ **Chapter 11: Fundamental Fingering.** Study the second subsection, Changing Position in Section C. Principles Of Fingering.
- ☐ **Chapter 12: Major Scale Fingerings.** Memorize the E major scale fingerings in Section A. Seven Basic Major Scale Fingerings.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Memorize the “higher positions” fingerings in Section A.
- ☐ **Chapter 14: Arpeggio Fingerings.** Memorize the minor arpeggios in Section B.
- ☐ **Chapter 15: Chord Fingerings.** Play the first two pages of chord fingerings.
- ☐ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 1-3.

**MELODY**

- ☐ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 3 series.
- ☐ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 1-3.
- ☐ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Read the text at the beginning of Section C. Fingerings For Minor 7/11 and Major 6/9 Pentatonic Scales with Chromatics and Blue Notes. Memorize the first row of fingerings in Section C.
- ☐ **Chapter 21: Blues Rock Style Studies.** Learn the lead guitar part to *Albert and Stevie* (Sections B, C and D).
- ☐ **Chapter 22: Elements Of Rock Solos.** Study 6. *Arpeggios - Steve Vai Style*.

**RHYTHM**

- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the classical guitar part to *Tut*.
- ☐ **Chapter 23: Rhythmic Reading.** Study Section C. Dotted Notes.
- ☐ **Chord Progression.** Optional: Memorize Progressions 155 through 159 in *The Chord Progression Book*.

**SOUND**

- ☐ **Chapter 25: The Art of Accompaniment.** Study Section B. Dynamic Texture.

## PROGRESSIVE LESSON 2-4

**THEORY**

- ☐ **Chapter 2: Scales and Key Signatures.** Read Section C. Key Signatures.
- ☐ **Chapter 3: Tone Centers & Chord Roots.** Read Section C. Chord Progression. Play the example in the key of G minor.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Study Section B. Unaltered Major Scale Tone Intervals and Section C. Altered Major Scale Tone Intervals.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Play the minor second through major third intervals in Section G.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Play all D major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 5: Major Scale Tone Chords.** Study Section A. Simple Triads Constructed From Intervals.
- ☐ **Chapter 6: Ear Training.** Take Test 4. Arpeggios: major, minor and diminished.

**TECHNIQUE**

- ☐ **Chapter 7: Right Hand Technique.** Play exercise 2 in Section D legato, then staccato.
- ☐ **Chapter 8: Left Hand Technique.** Play Exercises 1C in Section B.
- ☐ **Chapter 9: Technique Examples.** Play Example 6: Hammer Scale Bursts and Example 7: Pull Off Scale Bursts.

**FINGERING**

- ☐ **Chapter 11: Fundamental Fingering.** Study the third subsection, Out-Of-Position in Section C. Principles Of Fingering.
- ☐ **Chapter 12: Major Scale Fingerings.** Study the full fretboard chart at the end of Section A.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Memorize the wide range fingerings with “lowest note = tone center of m7/11” in Section A.
- ☐ **Chapter 14: Arpeggio Fingerings.** Memorize the dominant seventh arpeggios in Section B.

- ❑ **Chapter 15: Chord Fingerings.** Play the first two pages of chord fingerings.

#### MELODY

- ❑ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 1 vertical inversion.
- ❑ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 4 series.
- ❑ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 1 vertical inversion.
- ❑ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize the second row of fingerings in Section C.
- ❑ **Chapter 20: Classic Rock Style Studies.** Learn the lead guitar part to the *Voodoo of Oz* (Sections D1 through D4).
- ❑ **Chapter 21: Blues Rock Style Studies.** Learn the lead guitar part to *Duane*.
- ❑ **Chapter 22: Elements Of Rock Solos.** Study 7. *Arpeggios - Steve Vai Style*.

#### RHYTHM

- ❑ **Chapter 20: Blues Rock Style Studies.** Learn the steel string acoustic part to *Tut*. Remember to use a capo at the seventh fret.
- ❑ **Chapter 23: Rhythmic Reading.** Study Section J. Rhythmic Reading. Practice playing examples 1-20 in Section J.
- ❑ **Chapter 24: Rhythmic Concepts.** Study Section B. Rhythmic Displacement.
- ❑ **Chord Progression.** Optional: Memorize Progressions 67 through 72 in *The Chord Progression Book*.

#### SOUND

- ❑ **Chapter 25: The Art of Accompaniment.** Review Section B. Dynamic Texture.

## PROGRESSIVE LESSON 2-5

#### THEORY

- ❑ **Chapter 2: Scales and Key Signatures.** Read Section D. Major Scale Modes and Diatonic Scales.
- ❑ **Chapter 3: Tone Centers & Chord Roots.** Study Section D. Tonality and establishing the Tonic Chord. Study Section E. Monophonic, Homophonic & Polyphonic Music.
- ❑ **Chapter 4: Intervals, Formulas and Modes.** Study Section D. Interval Construction By Formula. Study Section F. Chord Construction By Formula. Play the perfect fourth through augmented fifth intervals in Section G. Play all Bb major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ❑ **Chapter 5: Major Scale Tone Chords.** Study Section B. Triads Without a Third.
- ❑ **Chapter 6: Ear Training.** Take Test 5. Melodic Intervals: P4, P5, P8, m3 and diminished 5th.

#### TECHNIQUE

- ❑ **Chapter 7: Right Hand Technique.** Play exercise 3 in Section D legato, then staccato.
- ❑ **Chapter 8: Left Hand Technique.** Play Exercises 1D in Section B.
- ❑ **Chapter 9: Technique Examples.** Play Examples 8 and 9: Slurs On One String.

#### FINGERING

- ❑ **Chapter 12: Major Scale Fingerings.** Study Section B. Visualization Of Major Scale Lines.
- ❑ **Chapter 13: Pentatonic Scale Fingering.** Memorize the wide range fingerings with “lowest note = b3 of m7/11” in Section A.
- ❑ **Chapter 14: Arpeggio Fingerings.** Memorize the minor seventh arpeggios in Section B.
- ❑ **Chapter 15: Chord Fingerings.** Play the first three pages of chord fingerings.

#### MELODY

- ❑ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 1-2 vertical inversion.
- ❑ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 5 series.
- ❑ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 1-2 vertical inversion.
- ❑ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize the third row of fingerings in Section C.
- ❑ **Chapter 20: Classic Rock Style Studies.** Learn the lead guitar part to *Tut*.

- ❑ **Chapter 22: Elements Of Rock Solos.** Study 8. Arpeggios - Van Halen Style.

### RHYTHM

- ❑ **Chapter 20: Blues Rock Style Studies.** Learn the rhythm guitar part to You Haven't Got A Clue. Notice that the harmonics in sections A1 and A2 are touched twelve frets above the fretted note. Listen to the recording to copy the strumming for sections C and D.
- ❑ **Chapter 23: Rhythmic Reading.** Study Section D. Irregular Rhythmic Groupings. Practice playing examples 21-40 in Section J.
- ❑ **Chord Progression.** Optional: Memorize Progressions 73 through 80 in *The Chord Progression Book*.

### SOUND

- ❑ **Chapter 25: The Art of Accompaniment.** Study C. Rhythmic Texture.

## PROGRESSIVE LESSON 2-6

### THEORY

- ❑ **Chapter 2: Scales and Key Signatures.** In Section D, play the Major Scale Mode Examples in the Key of C.
- ❑ **Chapter 4: Intervals, Formulas and Modes.** Study Section E. Scale and Mode Formulas. Play all the major scale examples. Study Section F. Chord Construction By Formula. Play the G major chord examples. Play the major sixth and minor seventh intervals in Section G. Play all A major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ❑ **Chapter 5: Major Scale Tone Chords.** Study Section C. Tertian Cycles On the Major Scale.
- ❑ **Chapter 6: Ear Training.** Take Test 6. Harmonic Intervals: P4, P5, P8, M3, m3 and diminished 5th.

### TECHNIQUE

- ❑ **Chapter 7: Right Hand Technique.** Play exercise 4 in Section D legato, then staccato.
- ❑ **Chapter 8: Left Hand Technique.** Play Exercises 2A in Section B.
- ❑ **Chapter 9: Technique Examples.** Play Examples 10 and 11: Bends In One Position.

### FINGERING

- ❑ **Chapter 12: Major Scale Fingerings.** Memorize the seven major scale lines.
- ❑ **Chapter 13: Pentatonic Scale Fingering.** Memorize the wide range fingerings with "lowest note = 4 of m7/11" in Section A.
- ❑ **Chapter 14: Arpeggio Fingerings.** Memorize the major seventh arpeggios in Section B.
- ❑ **Chapter 15: Chord Fingerings.** Play the first three pages of chord fingerings.

### MELODY

- ❑ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 1-3 vertical inversion.
- ❑ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 6 series.
- ❑ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 1-3 vertical inversion.
- ❑ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 1 through 5 in Section D.
- ❑ **Chapter 21: Blues Rock Style Studies.** Learn the lead guitar part to the *Jimi* (Sections B, C and D).
- ❑ **Chapter 22: Elements Of Rock Solos.** Study 9. Arpeggios -Malmsteen Style.

### RHYTHM

- ❑ **Chapter 20: Classic Rock Style Studies.** Learn the rhythm guitar part to L.A. '80 (all except sections C1 through C4).
- ❑ **Chapter 23: Rhythmic Reading.** Study Section E. Rests, Slurs and Ties. Practice playing examples 41-67 in Section J.
- ❑ **Chapter 24: Rhythmic Concepts.** Study Section C. Compound Subdivision.
- ❑ **Chord Progression.** Optional: Memorize Progressions 81 through 86 in *The Chord Progression Book*.

### SOUND

- ❑ **Chapter 25: The Art of Accompaniment.** Review section C. Rhythmic Texture.

## PROGRESSIVE LESSON 2-7

### THEORY

- ☐ **Chapter 2: Scales and Key Signatures.** In Section D, play the Major Scale Mode Examples in the Key of G.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Review Section E. Scale and Mode Formulas. Play all the Mixolydian mode examples. Review Section E. Scale and Mode Formulas. Play all the Aeolian mode and harmonic minor scale examples. Study Section F. Chord Construction By Formula. Play the G minor chord examples. Play the major seventh and perfect octave intervals in Section G. Play all Eb major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 5: Major Scale Tone Chords.** Study Section D. Triads Constructed From Major Scale Tone Thirds and play Triads Constructed From F Major Scale Fingerings.
- ☐ **Chapter 6: Ear Training.** Take Test 7. Chords: major, minor, diminished, augmented and suspended.

### TECHNIQUE

- ☐ **Chapter 7: Right Hand Technique.** Play exercise 5 in Section D legato, then staccato.
- ☐ **Chapter 8: Left Hand Technique.** Play Exercises 2B in Section B.
- ☐ **Chapter 9: Technique Examples.** Play Example 12: Panning Harmonics While Strumming A Chord, Example 13: Tapping Harmonics and Example 14: Alternate Plucked Touch Harmonics.

### FINGERING

- ☐ **Chapter 12: Major Scale Fingerings.** Memorize the Optional Fingerings in Section B.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Memorize the wide range fingerings with “lowest note = 5 of m7/11” in Section A.
- ☐ **Chapter 14: Arpeggio Fingerings.** Memorize the minor seventh flat five arpeggios in Section B.
- ☐ **Chapter 15: Chord Fingerings.** Play the first four pages of chord fingerings.

### MELODY

- ☐ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 2.
- ☐ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 7 series.
- ☐ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 2.
- ☐ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 6 through 10 in Section D.
- ☐ **Chapter 21: Blues Rock Style Studies.** Learn the guitar part to *Eric*.
- ☐ **Chapter 22: Elements Of Rock Solos.** Study 10. Arpeggios -George Lynch Style.

### RHYTHM

- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the rhythm guitar part to *Sauce*.
- ☐ **Chapter 23: Rhythmic Reading.** Study Section F. Chart of Note Values with Time Signatures. Practice playing examples 68-96 in Section J.
- ☐ **Chord Progression.** Optional: Memorize Progressions 87 through 92 in *The Chord Progression Book*.

### SOUND

- ☐ **Chapter 25: The Art of Accompaniment.** Study Section D. Harmonic Texture.

## PROGRESSIVE LESSON 2-8

### THEORY

- ☐ **Chapter 2: Scales and Key Signatures.** In Section D, play the Major Scale Mode Examples in the Key of F.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Review Section E. Scale and Mode Formulas. Play all the Dorian mode and Phrygian mode examples. Study Section F. Chord Construction By Formula. Play the G diminished chord examples. Play the minor ninth and major ninth intervals in Section G. Play all E major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 5: Major Scale Tone Chords.** Study Section E. Three Major Triads From Each Major Scale and play the examples.

- ❑ **Chapter 6: Ear Training.** Take Test 8. Arpeggios: major, minor, diminished, augmented and suspended.

### TECHNIQUE

- ❑ **Chapter 7: Right Hand Technique.** Play exercise 6 in Section D legato, then staccato.
- ❑ **Chapter 8: Left Hand Technique.** Play Exercises 2C in Section B.
- ❑ **Chapter 9: Technique Examples.** Play Example 15: Panning Harmonics With Hammer and Pull Off, Example 16: Tapping In One Position and Example 17: The “Flick”.

### FINGERING

- ❑ **Chapter 12: Major Scale Fingerings.** Memorize the C major Scale In All Twelve Positions Fingerings in Section B.
- ❑ **Chapter 13: Pentatonic Scale Fingering.** Memorize the wide range fingerings with “lowest note = b7 of m7/11” in Section A.
- ❑ **Chapter 14: Arpeggio Fingerings.** Memorize the minor sixth arpeggios in Section B.
- ❑ **Chapter 15: Chord Fingerings.** Play the first four pages of chord fingerings.

### MELODY

- ❑ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Pattern 2-2.
- ❑ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 8 series.
- ❑ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 2-2.
- ❑ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 1 through 5 in Section E.
- ❑ **Chapter 20: Classic Rock Style Studies.** Learn the solo to *You Haven't Got A Clue*.
- ❑ **Chapter 22: Elements Of Rock Solos.** Study 11. *Chromatic Insertion - George Lynch Style* and 12. *Chromatic Insertion - Van Halen Style*.

### RHYTHM

- ❑ **Chapter 20: Classic Rock Style Studies.** Learn the rhythm guitar part to *For Not To Hate*. Listen to the recording and copy the strumming for sections B through G.
- ❑ **Chapter 23: Rhythmic Reading.** Study Section G. Tempo Marks. Practice playing examples 97-130 in Section J.
- ❑ **Chapter 24: Rhythmic Concepts.** Study Section D. Compound Syncopation.
- ❑ **Chord Progression.** Optional: Memorize Progressions 93 through 101 in *The Chord Progression Book*.

### SOUND

- ❑ **Chapter 25: The Art of Accompaniment.** Review Section D. Harmonic Texture.

## PROGRESSIVE LESSON 2-9

### THEORY

- ❑ **Chapter 2: Scales and Key Signatures.** Read Section E. The Cycle of Fifths.
- ❑ **Chapter 4: Intervals, Formulas and Modes.** Study Section E. Scale and Mode Formulas. Play all the major scale and Lydian mode examples. Play the minor tenth and major tenth intervals in Section G. Play all Ab major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ❑ **Chapter 5: Major Scale Tone Chords.** Study Section F. One Major Chord Common To Three Major Scales.
- ❑ **Chapter 6: Ear Training.** Take Test 9. Melodic Intervals: M2, m2, M3, m3, P4, P5, and °5.

### TECHNIQUE

- ❑ **Chapter 7: Right Hand Technique.** Play exercise 7 in Section D legato, then staccato.
- ❑ **Chapter 8: Left Hand Technique.** Play Exercises 2D in Section B.
- ❑ **Chapter 9: Technique Examples.** Play Example 18: Three Finger Tapping

### FINGERING

- ❑ **Chapter 12: Major Scale Fingerings.** Memorize the C major Scale - Three Notes Per String Fingerings in Section B.

- ❑ **Chapter 13: Pentatonic Scale Fingering.** Memorize the Dominant 7/11 Pentatonic Scale fingerings in Section B.
- ❑ **Chapter 14: Arpeggio Fingerings.** Memorize diminished seventh fingering 1 in Section B.
- ❑ **Chapter 15: Chord Fingerings.** Play all chord fingerings.

#### MELODY

- ❑ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Patterns 2-3 and 2-4.
- ❑ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 9 series.
- ❑ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 2-3.
- ❑ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 11 through 15 in Section D.
- ❑ **Chapter 20: Classic Rock Style Studies.** Learn the lead guitar part to L.A. '80.
- ❑ **Chapter 22: Elements Of Rock Solos.** Study 13. *Chromatic Insertion and Legato* - George Lynch Style.

#### RHYTHM

- ❑ **Chapter 20: Classic Rock Style Studies.** Learn *Blues In B With Walking Bass*.
- ❑ **Chapter 23: Rhythmic Reading.** Study Section H. Endings and Repeats. Practice playing examples 131-158 in Section J.
- ❑ **Chord Progression.** Optional: Memorize Progressions 340 through 351 in *The Chord Progression Book*.

#### SOUND

- ❑ **Chapter 25: The Art of Accompaniment.** Study Section E. Timbrel Texture.

## PROGRESSIVE LESSON 2-10

#### THEORY

- ❑ **Chapter 2: Scales and Key Signatures.** Read Section F. The 15 Major and Minor Diatonic Scales. Copy the fifteen scales by hand.
- ❑ **Chapter 4: Intervals, Formulas and Modes.** Review Section E. Scale and Mode Formulas. Play all the Mixolydian mode and Phrygian major third scale examples. Play the perfect eleventh and augmented eleventh intervals in Section G. Play all B major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ❑ **Chapter 5: Major Scale Tone Chords.** Study Section G. Three Minor Triads From Each Major Scale and play the examples.
- ❑ **Chapter 6: Ear Training.** Take Test 10. Harmonic Intervals: M2, m2, M3, m3, P4, P5, and °5.

#### TECHNIQUE

- ❑ **Chapter 8: Left Hand Technique.** Play Exercises 2E in Section B.
- ❑ **Chapter 9: Technique Examples.** Play Example 19: Tapping Arpeggios.

#### FINGERING

- ❑ **Chapter 12: Major Scale Fingerings.** Memorize the Three Notes Per String Fingerings in Section B.
- ❑ **Chapter 13: Pentatonic Scale Fingering.** Memorize the Minor 6/9 Pentatonic Scale fingerings in Section C.
- ❑ **Chapter 14: Arpeggio Fingerings.** Memorize diminished seventh fingering 2 in Section B.
- ❑ **Chapter 15: Chord Fingerings.** Play all chord fingerings.

#### MELODY

- ❑ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Patterns 2 vertical inversion and 2-2 vertical inversion.
- ❑ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 10 series.
- ❑ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 2-4.
- ❑ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 16 through 20 in Section D.
- ❑ **Chapter 20: Classic Rock Style Studies..** Learn the lead guitar part to *Rain On My Charade*.
- ❑ **Chapter 22: Elements Of Rock Solos.** Study 14. *Tapping - Joe Satriani Style*, 15. *Tapping - Joe Satriani Style* and 16. *Tapping - George Lynch Style*.



**RHYTHM**

- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the *Voodoo of Oz*, sections C1, C2, E1 and E2.
- ☐ **Chapter 23: Rhythmic Reading.** Study Section I. Multiple Bar Rests. Practice playing examples 159-178 in Section J.
- ☐ **Chapter 24: Rhythmic Concepts.** Study Section E. Rhythmic Texture.
- ☐ **Chord Progression.** Optional: Memorize Progressions 352 through 363 in *The Chord Progression Book*.

**SOUND**

- ☐ **Chapter 25: The Art of Accompaniment.** Review Section E. Timbrel Texture.

## PROGRESSIVE LESSON 2-11

**THEORY**

- ☐ **Chapter 2: Scales and Key Signatures.** Study Section G. Twelve Steps to Memorizing Key Signatures.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Review Section E. Scale and Mode Formulas. Play all the Aeolian mode, harmonic minor scale and Phrygian major third scale examples. Play the perfect twelfth, minor thirteenth and major thirteenth intervals in Section G. Play all Db major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 5: Major Scale Tone Chords.** Study Section H. One Minor Chord Common To Three Major Scales.
- ☐ **Chapter 6: Ear Training.** Take Test 11. Melodic Intervals: M6, m6, M2 and m2.

**TECHNIQUE**

- ☐ **Chapter 8: Left Hand Technique.** Play Exercises 2F in Section B.
- ☐ **Chapter 9: Technique Examples.** Play Example 20: Tapped Counterpoint On One String and Example 21: Tapped Counterpoint In One Position.

**FINGERING**

- ☐ **Chapter 12: Major Scale Fingerings.** Study Section C. Stacked Perfect Fourths.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Memorize the Minor 7/11b5 Pentatonic Scale fingerings in Section D.
- ☐ **Chapter 14: Arpeggio Fingerings.** Memorize diminished seventh fingering 3 in Section B.
- ☐ **Chapter 15: Chord Fingerings.** Play all chord fingerings.

**MELODY**

- ☐ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Patterns 2-3 vertical inversion and 2-4 vertical inversion.
- ☐ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 11 series.
- ☐ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 2 vertical inversion and Pattern 2-2 vertical inversion.
- ☐ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 21 through 27 in Section D and Study "Specific Functions of Tones."
- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the lead and harmony guitar parts to *Slapappy*.
- ☐ **Chapter 22: Elements Of Rock Solos.** Study 17. Tremolo Bar - Joe Satriani Style, and 18. Tremolo Bar Vibrato- Joe Satriani Style.

**RHYTHM**

- ☐ **Chapter 20: Classic Rock Style Studies.** Learn all of the *Voodoo of Oz*, except Sections D1 through D4.
- ☐ **Chapter 23: Rhythmic Reading.** Study Section I. Multiple Bar Rests. Practice playing examples 178-198 in Section J.
- ☐ **Chord Progression.** Optional: Memorize Progressions 8 through 14 and Progression 27 in *The Chord Progression Book*.

**SOUND**

- ☐ **Chapter 25: The Art of Accompaniment.** Review the entire chapter.

## PROGRESSIVE LESSON 2-12

### THEORY

- ☐ **Chapter 2: Scales and Key Signatures.** Study Section H. Application of Key Signatures.
- ☐ **Chapter 4: Intervals, Formulas and Modes.** Review Section E. Scale and Mode Formulas. Play all the scale and mode examples. Play all intervals in Section G. Play all F# major scale fingerings, scale tone triads and scale tone 7th chords in Section H. As instructed to the right of the circle, record each of the chord progressions on the next page and practice improvising.
- ☐ **Chapter 5: Major Scale Tone Chords.** Study Section I. Major Scale Tone Seventh Chords and play all the examples.
- ☐ **Chapter 6: Ear Training.** Test 12. Melodic Intervals: M2, m2, M3, m3, P5, P5, °5, M6, m6 and P8.

### TECHNIQUE

- ☐ **Chapter 8: Left Hand Technique.** Play Exercises 2A through 2G in Section B.
- ☐ **Chapter 9: Technique Examples.** Play Example 22: Toccata In D Minor.

### FINGERING

- ☐ **Chapter 12: Major Scale Fingerings.** Study Section D. Cycle Of Seven Major Scale Fingering Patterns.
- ☐ **Chapter 13: Pentatonic Scale Fingering.** Review all fingerings in this chapter.
- ☐ **Chapter 14: Arpeggio Fingerings.** Review all arpeggio fingerings.
- ☐ **Chapter 15: Chord Fingerings.** Play all chord fingerings.

### MELODY

- ☐ **Chapter 16: Pentatonic Scale Fragment Patterns.** Memorize Patterns 3, 4 and 4 vertical inversion.
- ☐ **Chapter 17: Consecutive Patterns.** Memorize the Pattern 12 series and Pattern 13.
- ☐ **Chapter 18: Arpeggio Fragment Patterns.** Memorize Pattern 2-3 vertical inversion and Pattern 2-4 vertical inversion.
- ☐ **Chapter 19: Pentatonic Scales with Chromatics & Blue Notes.** Memorize licks 6 through 9 in Section E and Study “Specific Functions of Tones.”
- ☐ **Chapter 20: Classic Rock Studies.** Learn the lead and harmony guitar parts to *Sauce*.
- ☐ **Chapter 22: Elements Of Rock Solos.** Study 19. Tremolo Bar - Steve Vai Style, 20. Tremolo Bar - Van Halen Style and 21. Tremolo Bar - Jeff Beck Style.

### RHYTHM

- ☐ **Chapter 20: Classic Rock Style Studies.** Learn the rhythm guitar part to Sections A , E and F of *Jimi*.
- ☐ **Chapter 23: Rhythmic Reading.** Study Section I. Multiple Bar Rests. Practice playing examples 199-214 in Section J.
- ☐ **Chord Progression.** Optional: Memorize Progressions 102 through 104 in *The Chord Progression Book*.

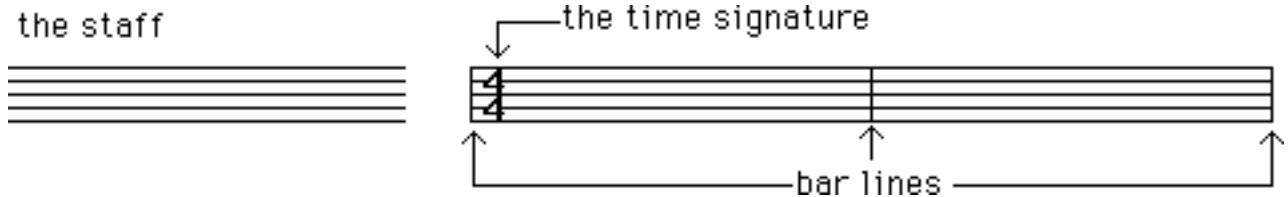
### SOUND

- ☐ **Chapter 25: The Art of Accompaniment.** Review the entire chapter.

# CHAPTER 1: TONAL MUSIC READING

## A. THE STAFF, NOTES AND CLEFS.

The *staff* is a group of 5 horizontal lines on which music is written. The plural is usually “staves”, but may be “stuffs”.

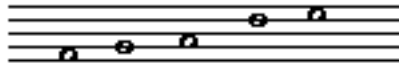


*Bar lines* (above) are vertical lines written across the staff to divide it into groups of beats. Each group of beats is called a *bar*. Time signatures (see Chapter 22, section B) indicate the number of beats in the bars that follow it.

*Ledger lines* are short lines placed above or below the staff to add to its range.

The parts of notes are the *head*, *stem*, *flag*, *beam* and *dot*.

The *head* of a note is an oval. It is centered vertically on or between the lines of the staff. The whole note's only part is its head.



The *stem* of a note is a vertical line connected to the head. It connects to the left if it goes down from the head and to the right if it goes up. Stems on note heads above the middle of the staff are usually written down. Stems on heads above the middle of the staff are usually written up. Stems on the center line of the staff can be written up or down.



When *two voices* (two instrument or voice parts) are written on the same staff, the upper part is usually written with all stems up and the lower part with all stems down:





Guitar is usually written on the treble clef, transposed down one octave.

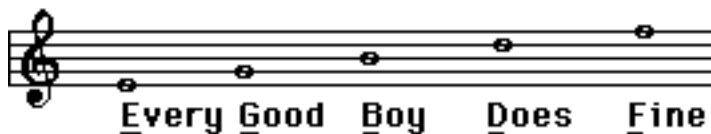
### NOTES WRITTEN FOR GUITAR HERE



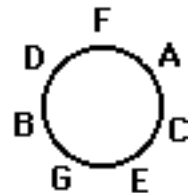
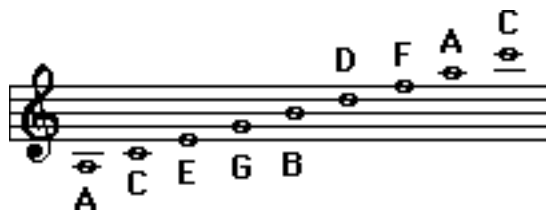
### ACTUALLY SOUND HERE



The letter names on the treble clef are easy to memorize with the use of a few associations. From bottom to top, the notes on the lines of the staff are the first letters of the words in this sentence: Every Good Boy Does Fine. From bottom to top, the notes on the spaces of the staff spell the word “FACE.”

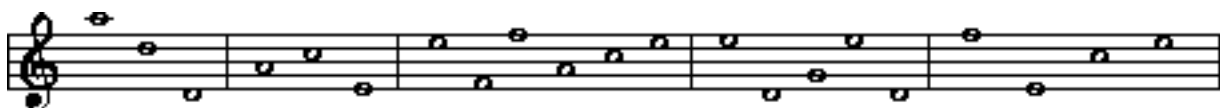
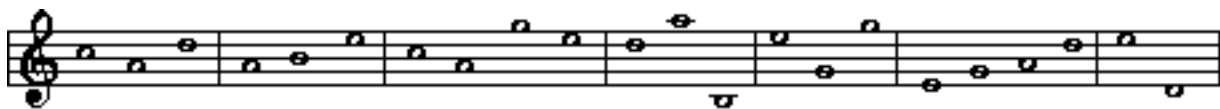


The notes on the lines (including ledger lines) are in an alternate alphabetical pattern: A, C, E, G, B, D, F, A, C, etc. Likewise, the notes on the spaces are in the same alternate alphabetical pattern: A, C, E, G, B, D, F, A, C, etc. Memorize the alternate alphabetical cycle shown at the right below:



## B. WORD GAMES.

Name all of the following notes. Each group of notes spells a word. This will help you in memorizing the letter names for notes on the treble clef.





# CHAPTER 2: SCALES AND KEY SIGNATURES

## INTRODUCTION.

Our tonal system is based on the major scale. There are hundreds of possible major scale fingerings all over the guitar neck in twelve different keys (with twelve possible tone centers).

*Sharps (#), flats (b) and naturals (♮),* the 3 common accidentals, are placed before a written note and spoken (or read) after a letter name to indicate an alteration of the note.



*The flat (b)* placed before a written note (see above) or after a letter name (see below) indicates that the note should be played 1 fret (one half step) lower than the original note.

*The sharp (#)* placed before a written note (see above) or after a letter name (see below) indicates that the note should be played 1 fret (one half step) higher than the original note.

*The natural (♮)* placed before a written note (see above) or after a letter name (see below) indicates that a previous sharp or flat on the note is cancelled and the note is played unaltered.

The seven letters A, B, C, D, E, F, G are used to name musical notes. Each letter may include a sharp or flat in its name. A sharp indicates playing the note a half step (one fret) higher in pitch. A flat indicates playing the note a half step lower in pitch. Each major scale has specific versions of each letter.

*C major = no sharps nor flats*



*F major = all "B's" are flat*



*G major = all "F's" are sharp*



*D major = all "F's" and "C's" are sharp*



Seven scales may be obtained from the major scale by spanning an octave from a different step. These displacements are called "modes." Modes will be explained in section D of this chapter and in Chapter 4.

## A. THE MAJOR SCALE PATTERN

Every major scale uses each letter A, B, C, D, E, F, and G once.

An *interval* is the distance between notes, measured in steps or frets. A *whole step* is equal to two frets. A *half step* is equal to one fret. A major scale spans or “scales” an octave with a particular combination of intervals.

*Natural notes* are unaltered versions of notes, in other words, they have no sharps nor flats. They are alphabetically spaced as follows:



**Remember:**

E to F is 1/2 step, and B to C is 1/2 step.

A to B, C to D, D to E, F to G, and G to A are each 1 whole step.

The major scale is spaced as follows:

major scale step .....	1	2	3	4	5	6	7	1
whole steps apart .....	1	1	1/2	1	1	1	1/2	
frets apart .....	2	2	1	2	2	2	1	



**Remember:**

Major scale tones III and IV are one half step apart (going up in pitch).

Major scale tones VII and I are one half step apart (going up in pitch).

All other consecutive scale tones are a whole step apart.



## B. THE MAJOR SCALE PATTERN APPLIED TO ALL KEYS

All major scales except “C” need sharps or flats to conform to the major scale pattern.

*The C major scale has the correct intervals without #'s or b's:*

Letter names	C	D	E	F	G	A	B	C
Scale steps	I	II	III	IV	V	VI	VII	I
whole steps apart	1	1	1/2	1	1	1	1	1/2
frets apart	2	2	1	2	2	2	2	1

All other major scales require sharps or flats to adjust the intervals.

*The G major scale requires 1 sharp (#):*

Letter names	G	A	B	C	D	E	F#	G
Scale steps	I	II	III	IV	V	VI	VII	I
whole steps apart	1	1	1/2	1	1	1	1	1/2
frets apart	2	2	1	2	2	2	2	1

Why is the F sharped?.....

Tone VI of the G major scale uses the letter E. E to F is a half step interval. The interval between the sixth and seventh scale tones of any major scale should be a whole step.

Tone VII of the G major scale uses the letter F. Tone I of the G major scale uses the letter G. F to G is a whole step interval. The interval from the seventh scale tone up to the first scale tone should be a half step.

By sharpening the F, both intervals are corrected.

*The F major scale requires 1 flat (b):*

Letter names	F	G	A	Bb	C	D	E	F
Scale steps	I	II	III	IV	V	VI	VII	I
whole steps apart	1	1	1/2	1	1	1	1	1/2
frets apart	2	2	1	2	2	2	2	1

Why is the B flatted?.....

Tone III of the F major scale uses the letter A. A to B is a whole step interval. The interval between the third and fourth scale tones of any major scale should be a half step.

Tone IV of the F major scale uses the letter B. Tone V of the F major scale uses the letter C. B to C is a half step interval. The interval between the fourth and fifth scale tones of any major scale should be a whole step.

By flattening the B, both intervals are corrected.

## C. KEY SIGNATURES

A *key signature* is one or more accidentals shown on the staff to indicate the major or minor scale used in the piece of music. It contains (1) one or more sharps, (2) one or more flats or (3) no sharps nor flats (which is the key signature for “C” major or “A” minor).

Each key signature creates a pattern of half and whole steps between an alphabetical sequence of notes. With every eighth note, the alphabetical pattern repeats. Each eight note alphabetical sequence represents a scale. The scale types are determined by their step to step intervals.

There are seven letters in the musical alphabet. When unaltered, the musical alphabet has the intervallic spacing shown below. “B” to “C” and “E” to “F” are 1/2 step, all other alphabetical pairs are 1 step:



The application of one or more sharps or flats changes that pattern. In the example below, “E” to “F#” is 1 step, where “E” to “F” was 1/2 step. “F#” to “G” is 1/2 step, where “F” to “G” was 1 step.



In the next example, “Bb” to “C” is 1 step, where “B” to “C” was 1/2 step. “A” to “Bb” is 1/2 step, where “A” to “B” was 1 step.



Twelve different configurations of half and whole steps between alphabetically lettered notes can be indicated with key signatures. Each of the twelve produces the same intervallic pattern of steps and half steps. This pattern is shown in the circle on the next page. To the left of each fretboard diagram, an example of the

scale is indicated on the sixth string for one octave.

If you were to play a major scale on one string, it would have the step pattern: whole, whole, half, whole, whole, whole, half (1-1-1/2-1-1-1-1/2). This pattern repeats every twelve frets (every octave). This can be seen on the fretboard diagram. Starting on another note changes the pattern, as can be seen on the other fretboard diagrams. The note you choose to “scale” an octave with determines the type of scale (or mode).

## The Major Scale Mode Pattern

**1 step = 2 frets**

**major**  
1-1- $\frac{1}{2}$ -1-1-1- $\frac{1}{2}$

6  
t  
h  
S  
t  
r  
i  
n  
g

**natural minor = Aeolian**  
1- $\frac{1}{2}$ -1-1- $\frac{1}{2}$ -1-1

6  
t  
h  
S  
t  
r  
i  
n  
g

**Dorian**  
1- $\frac{1}{2}$ -1-1-1- $\frac{1}{2}$ -1

6  
t  
h  
S  
t  
r  
i  
n  
g

**Phrygian**  
 $\frac{1}{2}$ -1-1-1- $\frac{1}{2}$ -1-1

6  
t  
h  
S  
t  
r  
i  
n  
g

**Lydian**  
1-1-1- $\frac{1}{2}$ -1-1- $\frac{1}{2}$

6  
t  
h  
S  
t  
r  
i  
n  
g

**Mixolydian**  
1-1- $\frac{1}{2}$ -1-1- $\frac{1}{2}$ -1

6  
t  
h  
S  
t  
r  
i  
n  
g

**Locrian**  
 $\frac{1}{2}$ -1-1- $\frac{1}{2}$ -1-1-1

6  
t  
h  
S  
t  
r  
i  
n  
g

## D. MAJOR SCALE MODES AND DIATONIC SCALES.

A *major scale mode* is a scale produced by using any major scale with the tone center changed from major scale tone “1” to another tone of the same major scale. An example of a major scale mode can be played by starting on a note in a major scale *other than the major scale tone center* and playing up or down one octave. Play the examples in this section.

*Diatonic scales* refer to the use of the major scale and the mode built on its sixth step, Aeolian (also called natural minor). The term “diatonic” is sometimes misused to indicate some of the other major scale modes, when it should refer strictly to major or Aeolian mode. From 1600 to 1900, European Art Music (Classical music) was been largely based on diatonic scales.

*The diatonic system: Relative minor and relative major keys.* Since diatonic scales have the same interval relationship in every key, they are termed “relative” scales.

Each major scale has a relative minor scale (natural minor or Aeolian) built down 1 1/2 steps on its sixth scale tone. Conversely, each natural minor scale has a relative major scale built up 1 1/2 steps on its third scale tone. Examples:

1. The key signature for “C” major and “A” minor indicates all natural notes. Of those notes, the “C” major scale spans the notes shown within the upper bracket:

The diagram shows a treble clef staff with two scales. The upper scale is the C major scale, starting on C4 and ending on C5, with notes C, D, E, F, G, A, B, C. The lower scale is the A natural minor (A Aeolian) scale, starting on A3 and ending on A4, with notes A, B, C, D, E, F, G, A. Below the staff are three guitar fretboard diagrams for strings T, A, and B. The T string diagram shows frets 1, 3, and 5. The A string diagram shows frets 2, 3, 5, 2, 4, 5, 3, 5, 1, 3, 5. The B string diagram shows frets 5, 2, 3, 5, 2, 3, 5, 2, 4, 5, 3, 5, 1, 3, 5.

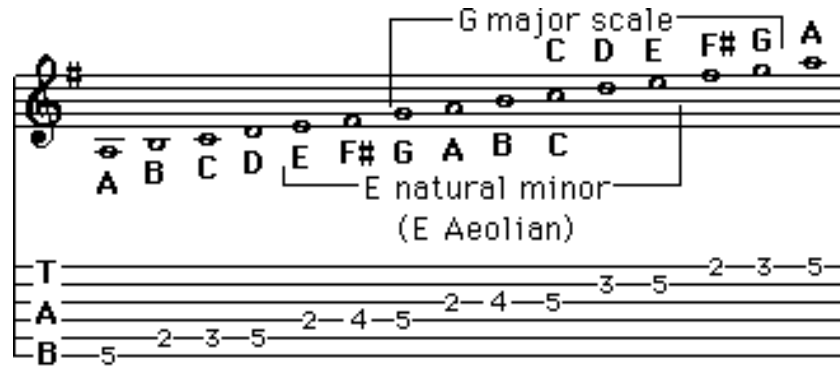
The “A” natural minor (Aeolian) scale above has the same notes as the “C” major scale but with “A,” the sixth scale tone as the tone center. It spans the notes within the lower bracket.

2. The key signature for “F” major and “D” minor indicates “B’s” are flat and all other notes are natural. The notes shown within the upper bracket form the “F” major scale:

The diagram shows a treble clef staff with two scales. The upper scale is the F major scale, starting on F4 and ending on F5, with notes F, G, A, B♭, C, D, E, F. The lower scale is the D natural minor (D Aeolian) scale, starting on D3 and ending on D4, with notes D, E, F, G, A, B♭, C, D. Below the staff are three guitar fretboard diagrams for strings T, A, and B. The T string diagram shows frets 3, 5, 1, 3, 5. The A string diagram shows frets 2, 3, 5, 2, 3, 5, 3, 5, 1, 3, 5. The B string diagram shows frets 0, 1, 3, 5, 2, 3, 5, 2, 3, 5, 3, 5, 1, 3, 5.

The “D” natural minor (Aeolian) scale has the same notes as the “F” major scale but with “D,” the sixth scale tone as the tone center. It spans the notes within the lower bracket.

- The key signature for “G” major and “E” minor indicates all natural notes except “F’s” are sharp. The notes shown within the upper bracket form a “G” major scale.



The “E” natural minor (Aeolian) scale has the same notes as the “G” major scale but with “E,” the sixth scale tone as the tone center. It spans the notes within the lower bracket.

*Diatonic scales today.* In addition to major and Aeolian, today’s popular music commonly uses Dorian and Mixolydian mode. Phrygian and Lydian are occasionally used. Locrian mode is seldom used.

## MAJOR SCALE MODE EXAMPLES

The examples on the following two pages illustrate the modes derived from major scale pattern in the keys of “C,” “G” and “F.” **If you don’t understand the concept of modes, play through the next three examples!!....**

	F			C	F	
1 STEP	B	E	A			
	G	C	F	D	G	
1 STEP			B			
	A	D	G	C	E	A
1 STEP				F		
1/2 STEP	B	E	A	D	B	
	C	F		G	C	
1 STEP		B	E			
	D	G	C	F	A	D
1 STEP						
1/2 STEP	E	A	D	G	B	E
	F				C	F

### C major scale and modes

"Diatonic" tone centers

C to C = C major

A to A = A nat. minor (A Aeolian)

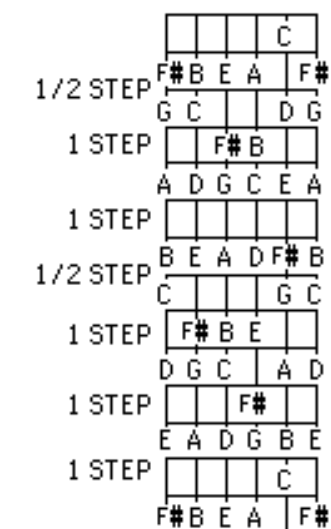
other modes of the C major scale

D to D = D Dorian

E to E = E Phrygian

F to F = F Lydian

G to G = G Mixolydian



## G major scale and modes

### "Diatonic" tone centers

G to G = G major

E to E = E nat. minor  
(E Aeolian)

G major scale: G A B C D E F# G

E Aeolian mode: E F# G A B C D E

### other modes of the G major scale

A to A = A Dorian

B to B = B Phrygian

C to C = C Lydian

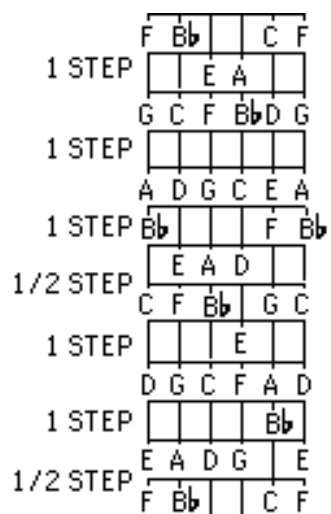
D to D = D Mixolydian

A Dorian: A B C D E F# G D

B Phrygian: B C D E F# G A B

C Lydian: C D E F# G A B C

D Mixolydian: D E F# G A B C D



## F major scale and modes

### "Diatonic" tone centers

F to F = F major

D to D = D nat. minor  
(D Aeolian)

F major scale: F G A Bb C D E F

D Aeolian mode: D E F G A Bb C D

### other modes of the F major scale

G to G = G Dorian

A to A = A Phrygian

Bb to Bb = Bb Lydian

C to C = C Mixolydian

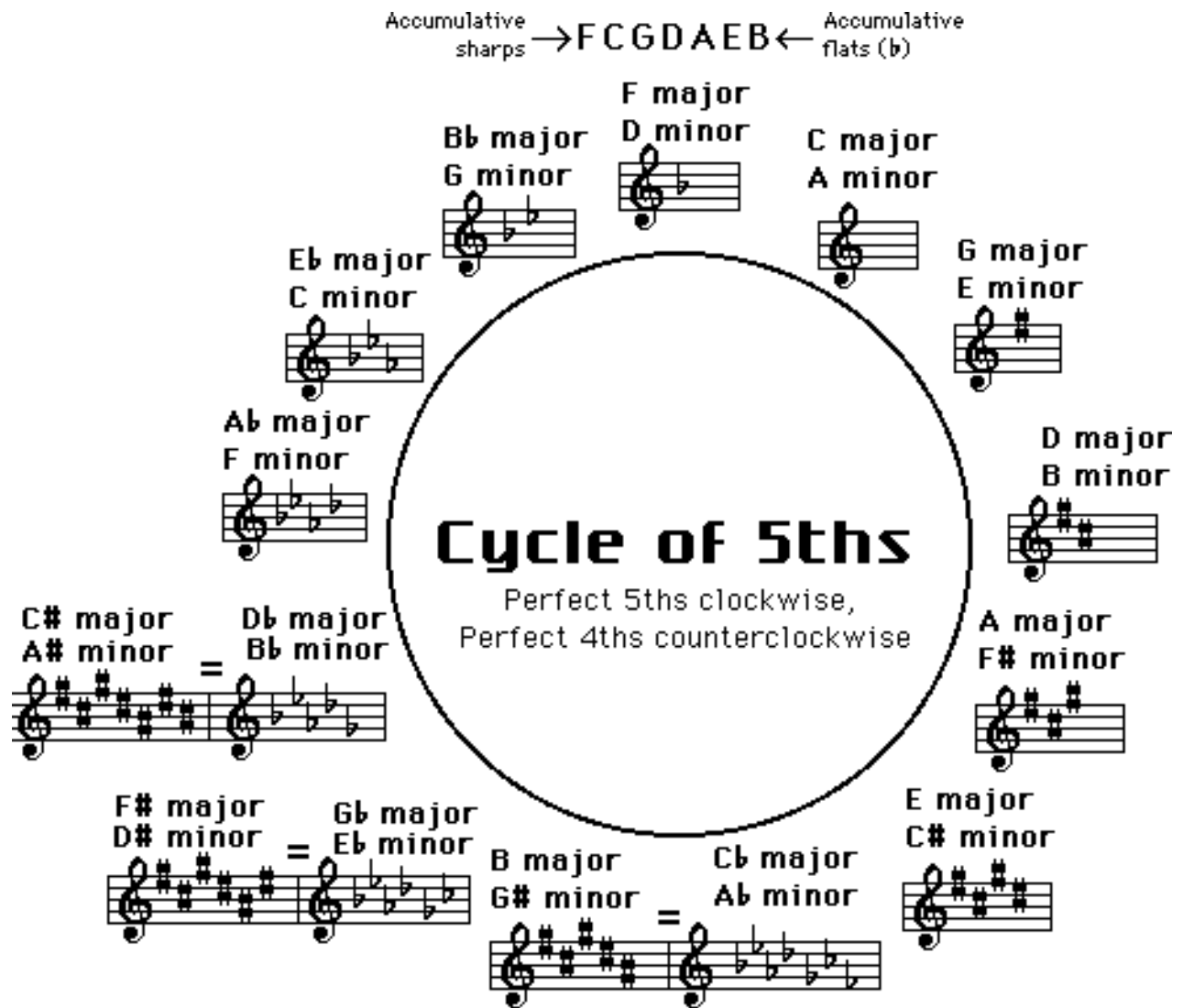
G Dorian: G A Bb C D E F G

A Phrygian: A Bb C D E F G A

Bb Lydian: Bb C D E F G A Bb

C Mixolydian: C D E F G A Bb C

**E. The Cycle of Fifths** displays the fifteen key signatures in a circle. There are twelve *different* keys, but three of them can be written in two ways. Moving clockwise around the circle adds sharps or deletes flats. Moving counterclockwise around the circle adds flats or deletes sharps.



*Courtesy* naturals are used in key signatures to remind the reader that certain notes are no longer sharpened or flattened. They are written at the left of each line or at the beginning of each page and at each change of key or scale.




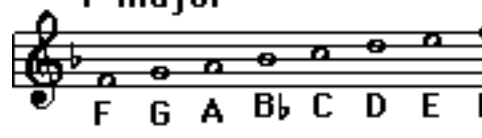
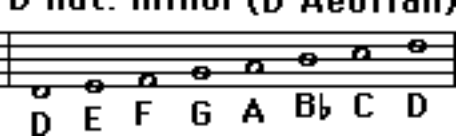


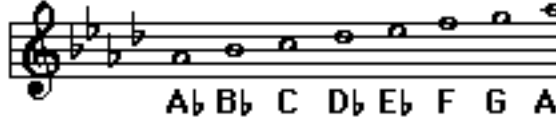
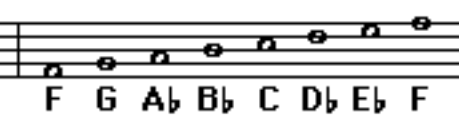
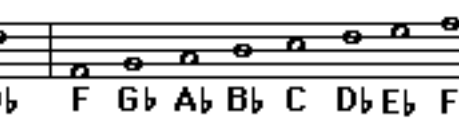
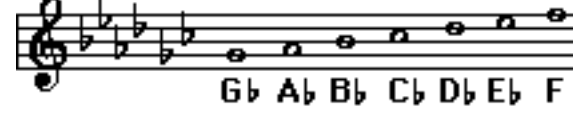
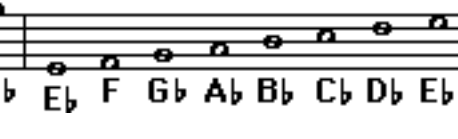
Major scales are convenient reference patterns for all other scales and chords. There are twelve different major scales, but three of them have two names each. It is important to know the names of the notes in each of the fifteen major scales. To memorize the note names in each of the fifteen major scales, learn key signatures.

The *tone center* of a scale is the note after which it is named. For example, the tone center of an “F” minor scale is “F.” To play a major scale by reading a key signature, start at the tone center and play eight notes up in the musical alphabet. The eighth note (counting the first) should be the same letter name as the first (up an octave). Sharp (# = raise one fret ) or flat (b = lower one fret) the notes as indicated in the key signature.

## F. THE 15 MAJOR AND MINOR DIATONIC SCALES:

Notice that the flats and sharps do not have to be written before each altered note. A key signature applies throughout a piece of music until another key signature is shown.

*Copy these fifteen major and minor scales by hand:*

<p><b>C major</b></p>  <p>C D E F G A B C</p>	<p><b>A nat. minor (A Aeolian)</b></p>  <p>A B C D E F G A</p>
<p><b>F major</b></p>  <p>F G A B<math>\flat</math> C D E F</p>	<p><b>D nat. minor (D Aeolian)</b></p>  <p>D E F G A B<math>\flat</math> C D</p>
<p><b>B<math>\flat</math> major</b></p>  <p>B<math>\flat</math> C D E<math>\flat</math> F G A B<math>\flat</math></p>	<p><b>G minor</b></p>  <p>G A B<math>\flat</math> C D E<math>\flat</math> F G</p>
<p><b>E<math>\flat</math> major</b></p>  <p>E<math>\flat</math> F G A<math>\flat</math> B<math>\flat</math> C D E<math>\flat</math></p>	<p><b>C minor</b></p>  <p>C D E<math>\flat</math> F G A<math>\flat</math> B<math>\flat</math> C</p>
<p><b>A<math>\flat</math> major</b></p>  <p>A<math>\flat</math> B<math>\flat</math> C D<math>\flat</math> E<math>\flat</math> F G A<math>\flat</math></p>	<p><b>F minor</b></p>  <p>F G A<math>\flat</math> B<math>\flat</math> C D<math>\flat</math> E<math>\flat</math> F</p>
<p><b>D<math>\flat</math> major</b></p>  <p>D<math>\flat</math> E<math>\flat</math> F G<math>\flat</math> A<math>\flat</math> B<math>\flat</math> C D<math>\flat</math></p>	<p><b>B<math>\flat</math> minor</b></p>  <p>B<math>\flat</math> C D<math>\flat</math> E<math>\flat</math> F G<math>\flat</math> A<math>\flat</math> B<math>\flat</math></p>
<p><b>G<math>\flat</math> major</b></p>  <p>G<math>\flat</math> A<math>\flat</math> B<math>\flat</math> C<math>\flat</math> D<math>\flat</math> E<math>\flat</math> F G<math>\flat</math></p>	<p><b>E<math>\flat</math> minor</b></p>  <p>E<math>\flat</math> F G<math>\flat</math> A<math>\flat</math> B<math>\flat</math> C<math>\flat</math> D<math>\flat</math> E<math>\flat</math></p>





*Note that most keys with sharps in their key signature don't have a sharp in their name:*

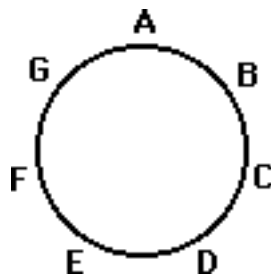
<p><b>G major</b></p> <p>G A B C D E F<math>\sharp</math> G</p>	<p><b>E minor</b></p> <p>E F<math>\sharp</math> G A B C D E</p>
<p><b>D major</b></p> <p>D E F<math>\sharp</math> G A B C<math>\sharp</math> D</p>	<p><b>B minor</b></p> <p>B C<math>\sharp</math> D E F<math>\sharp</math> G A B</p>
<p><b>A major</b></p> <p>A B C<math>\sharp</math> D E F<math>\sharp</math> G<math>\sharp</math> A</p>	<p><b>F<math>\sharp</math> minor</b></p> <p>F<math>\sharp</math> G<math>\sharp</math> A B C<math>\sharp</math> D E F<math>\sharp</math></p>
<p><b>E major</b></p> <p>E F<math>\sharp</math> G<math>\sharp</math> A B C<math>\sharp</math> D<math>\sharp</math> E</p>	<p><b>C<math>\sharp</math> minor</b></p> <p>C<math>\sharp</math> D<math>\sharp</math> E F<math>\sharp</math> G<math>\sharp</math> A B C<math>\sharp</math></p>
<p><b>B major</b></p> <p>B C<math>\sharp</math> D<math>\sharp</math> E F<math>\sharp</math> G<math>\sharp</math> A<math>\sharp</math> B</p>	<p><b>G<math>\sharp</math> minor</b></p> <p>G<math>\sharp</math> A<math>\sharp</math> B C<math>\sharp</math> D<math>\sharp</math> E F<math>\sharp</math> G<math>\sharp</math></p>
<p><b>F<math>\sharp</math> major</b></p> <p>F<math>\sharp</math> G<math>\sharp</math> A<math>\sharp</math> B C<math>\sharp</math> D<math>\sharp</math> E<math>\sharp</math> F<math>\sharp</math></p>	<p><b>D<math>\sharp</math> minor</b></p> <p>D<math>\sharp</math> E<math>\sharp</math> F<math>\sharp</math> G<math>\sharp</math> A<math>\sharp</math> B C<math>\sharp</math> D<math>\sharp</math></p>
<p><b>C<math>\sharp</math> major</b></p> <p>C<math>\sharp</math> D<math>\sharp</math> E<math>\sharp</math> F<math>\sharp</math> G<math>\sharp</math> A<math>\sharp</math> B<math>\sharp</math> C<math>\sharp</math></p>	<p><b>A<math>\sharp</math> minor</b></p> <p>A<math>\sharp</math> B<math>\sharp</math> C<math>\sharp</math> D<math>\sharp</math> E<math>\sharp</math> F<math>\sharp</math> G<math>\sharp</math> A<math>\sharp</math></p>

*Enharmonic keys* have notes with the same pitches, but different note names. There are 12 different major scales, but three of them have two possible names.

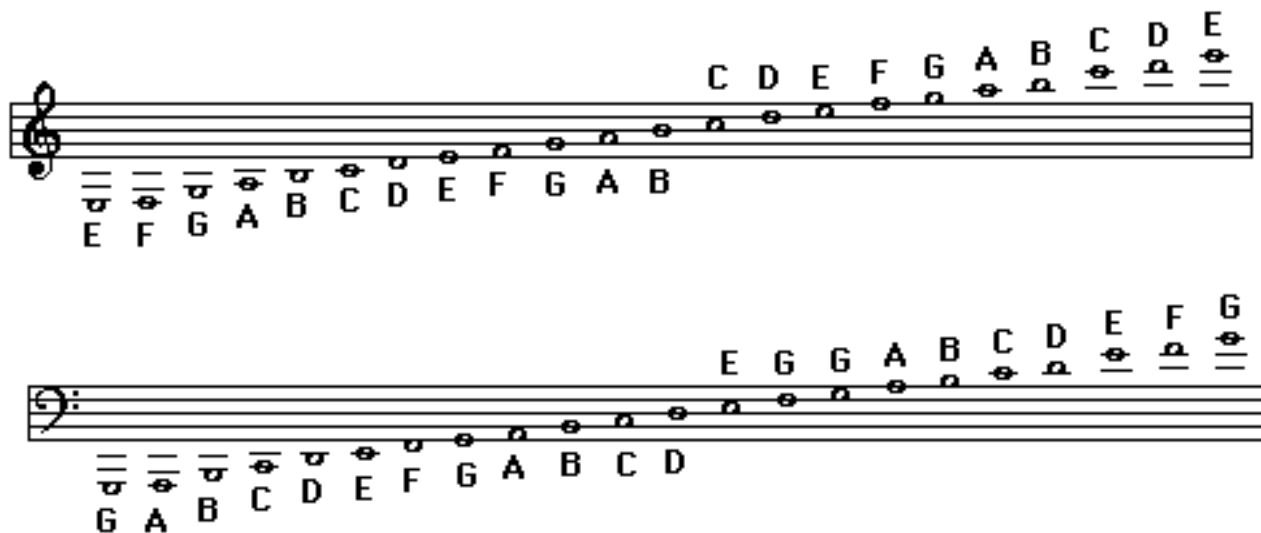
1. F# and Gb major both have the same pitches, *with different names*.
2. Cb and B major scales both have the same pitches, *with different names*
3. C# and Db major scales both have the same pitches, *with different names*

## G. TWELVE STEPS TO MEMORIZING KEY SIGNATURES:

1. Each key signature indicates the notes of a particular major scale.
2. Every major scale uses the same seven letters: A B C D E F G. These seven letters form an alphabetical cycle:



3. Each major scale starts on the letter after which it is named and follows the alphabetical cycle around to the same letter. See the examples in Section F.
4. Each major scale has one or more notes sharpened or flatted except C major, which has no sharps or flats.
5. Each key uses each letter once only (F and F#, B and Bb are never used in the same major scale). Major scales never combine sharps and flats: they always use one or the other.
6. Memorize the note names on the staves:



7. Memorize the C major key signature and C major scale (see the previous pages).
8. Memorize the F major key signature and F major scale (see the previous pages).

9. There is a series of “sharp” keys which have one or more sharps in their key signature:

- If a key has one sharp (#), the sharp is F#.
- If the key has two sharps, the sharps are F# C#.
- If the key has three sharps, the sharps are F# C# G#.
- If the key has four sharps, the sharps are F# C# G# D#.
- If the key has five sharps, the sharps are F# C# G# D# A#.
- If the key has six sharps, the sharps are F# C# G# D# A# E#.
- If the key has seven sharps, the sharps are F# C# G# D# A# E# B#.

If sharp keys are placed in order with 1 through 7 sharps, they are in order of perfect fifths: F# C# G# D# A# E# B#.

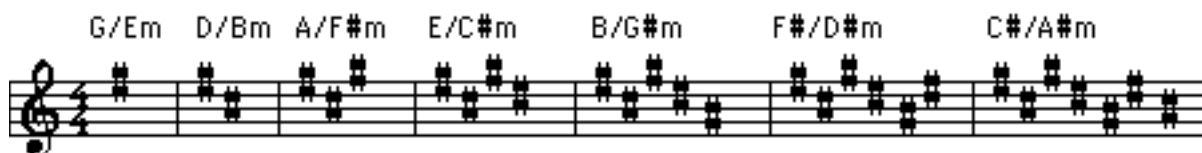
So, *sharps accumulate in the order F C G D A E B*:

Fat Cats Get Down At Ed's Barbeque

The last sharp in the key signature is always the seventh degree of the scale. The next to the last is the third degree. Third from last is the sixth degree, etc., accumulating the following sequence:

position in key signature └─→	7th from last #	6th from last #	5th from last #	4th from last #	3rd from last #	2nd from last #	the last #
degree of scale →	4th	1st	5th	2nd	6th	3rd	7th

10. Seven major keys with sharps in their key signature are named after the note one fret (1/2 step) higher than the last sharp in the key signature. The last sharp is on the far right in the key signature. The relative minor key is a whole step below the last sharp.



11. There is a series of six flat keys which have two or more flats in their key signatures:

- If a key has two flats, the flats are Bb Eb.
- If a key has three flats, the flats are Bb Eb Ab.
- If a key has four flats, the flats are Bb Eb Ab Db.
- If a key has five flats, the flats are Bb Eb Ab Db Gb.
- If a key has six flats, the flats are Bb Eb Ab Db Gb Cb.
- If a key has seven flats, the flats are Bb Eb Ab Db Gb Cb Fb.

If flat keys are placed in order with 1 through 7 flats in their key signature, they are in order of perfect fourths: Bb Eb Ab Db Gb Cb Fb.

So, *flats accumulate in the order B E A D G C F*:

Bug Eyes Are Darn Good Cat Fish

12. To name any of the six major keys with two or more flats: the flat next to the far right names the key. As usual, the relative minor key (Aeolian mode) is 1 1/2 steps below the major key.



The last flat in the key signature is always the fourth degree of the scale. The next to the last flat is the first degree. Third from last is the fifth degree, and so on., accumulating the following sequence:

position in key signature └─→	7th from last ♭	6th from last ♭	5th from last ♭	4th from last ♭	3rd from last ♭	2nd from last ♭	the last ♭
degree of scale ─→	7th	3rd	6th	2nd	5th	1st	4th

## H. APPLICATION OF KEY SIGNATURES.

Key signatures apply throughout a piece of music except:

- Where indicated otherwise, in which case the new accidental (#, b or  $\natural$ ) applies throughout the remainder of the measure. The accidental can carry over into the next measure to complete a tied note.



- Where a new key signature is shown, in which case the new key signature is used except where indicated otherwise.



# CHAPTER 3: TONE CENTERS & CHORD ROOTS

## A. CONSONANCE AND DISSONANCE

*Consonance* is a simultaneous playing of two or more notes which produce a feeling of resolve, repose or calmness. A consonant chord is satisfying in itself, not requiring more chords to sound resolved.

*Dissonance* is a simultaneous playing of two or more notes which produce a feeling of unrest, irresolution or disturbance. A dissonant chord anticipates movement to a consonant chord.

## B. CHORD ROOTS AND EMPHASIS OF CHORD TONES

A *chord root* is the note after which a chord is named. The root of a Dm7 chord is “D.” The root of an Ebm7 chord is “Eb.”

While a particular chord is being played, the most emphasized notes in the melody are usually the chord tones. The emphasis can be produced through any of the following:

- sustain
- repetition
- tonal tension release (dissonance resolving in consonance)
- being the root of the main chord
- dynamic accent (playing the note louder than others)
- playing the note on the first beat of a chord
- any device used in the melody or arrangement to attract the listener’s attention to one scale tone more than the others

*Arpeggios* are chords played one note at a time. Emphasis of chord tones discussed above applies to arpeggio tones. Arpeggio (chord) tones are the backbone of a melody. Choose one area of the guitar fretboard at a time and play arpeggios for each chord in each chord progression you want to solo on. See the example below. Emphasize arpeggio tones through sustain, repetition, dynamic accent or rhythmic placement.

## C. CHORD PROGRESSION.

A *chord progression* is a sequence of chords. Chord progressions usually involve interplay of dissonant chords resolving to consonant chords. Play the following example. The E7b9 and F# diminished chords are dissonant. The other chords are consonant and the Gm is the tonic (resolving) chord:

## D. TONALITY AND ESTABLISHING THE TONIC (MAIN) CHORD

The *tonic chord* (or “main chord”) is the chord which sounds most resolved in a piece of music. It is used to give the most final sound at the end of a piece. A song can end with a deceptive *cadence* (chord sequence) where the final chord is not the tonic chord, but this does not produce as strong a feeling of resolution. The listener expects a song to end on the tonic chord (whether it does or not is incidental). Songs often begin on the tonic chord, but they don’t have to. Here are some techniques of establishing the main chord:

1. Begin the chord progression with the desired main chord.
2. End the chord progression with the desired main chord. Ending with the main chord establishes stronger tonality than beginning with it.
3. Use a main chord which has a strong consonance.
  - (a) The main chord usually has a *strong tonality* (easy to establish as the main chord) in Major, Dorian, Mixolydian or Aeolian mode. Major will usually predominate over Mixolydian mode in ambiguous situations. Aeolian mode usually predominates over Dorian mode in ambiguous situations.
  - (b) The main chord has a *passive tonality* (somewhat difficult to establish as a main chord) in Phrygian or Lydian mode.
  - (c) The main chord has a *weak tonality* (quite difficult to establish as the main chord) in Locrian mode.
  - (d) Use the root of the main chord in low range of pitch.
  - (e) Use long duration of the main chord.
  - (f) Use the main chord often.
  - (g) Use the root of the main chord as the continual bass note for a series of chords.

The *tone center* (“key note” or “tonic”) of a scale or melody is the root of the tonic chord. The tone center is the note after which the main chord is named. If the tonic chord is Cm7, the tone center is “C.” If the tonic chord is Ebm, the tone center is “Eb.” The tone center is usually the most emphasized note.

The tone center of a C major scale is “C.” The tone center of an Ab Mixolydian scale is “Ab.” When an example of a scale is played for one octave, the first and last notes are usually the tone center.

## E. MONOPHONIC, HOMOPHONIC, AND POLYPHONIC MUSIC

*Monophonic music* is a single note (one note at a time) melody with no accompaniment.

*Homophonic music* is a single note melody accompanied with chords. A single note guitar solo with one or more instruments playing accompaniment is homophonic.

*Polyphonic music* combines several musical lines or parts at once. Each part would have melodic significance if played by itself.

Most Rock music is homophonic. In homophonic Rock music, there are two tonal “focal points.” In other words, each of two particular notes are primary in the structure of the music:

1. Melodies continuously weave their way toward the tone center.
2. The root of the chord being played at any moment is a *primary melodic tone*, though *coloring tones* such as sixths, sevenths and ninths are very important in a different way, since they define the character of the chord..

# CHAPTER 4: INTERVALS, FORMULAS & MODES

## A. INTERVALS DEFINED.

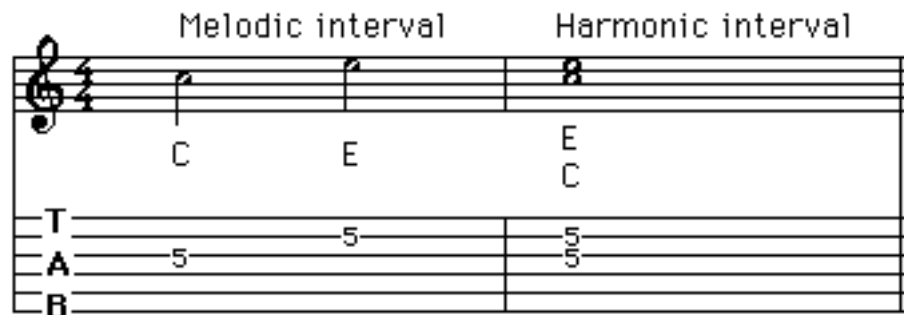
An *interval* is the difference (or distance) in pitch between two notes. The difference in pitch between E and F, for example, is 1 fret. Intervals can be measured in frets, scale steps, or in whole and half steps (also called whole tones and semitones).

A *whole step* (or *whole tone*) is an interval of 2 frets.

A *half step* (or *semitone*) is an interval of 1 fret.

A “*scale*” *step* is the difference in pitch between two consecutive tones of a scale. The step-to-step intervals in scales vary. Major scale tones 1 to 2, 2 to 3, 4 to 5, 5 to 6 and 6 to 7 are a whole step apart. Major scale tones 3 to 4 and 7 to 1 are a half step apart.

A *melodic interval* involves two notes sounding one after the other:



A *harmonic interval* (above) involves two notes sounding at once; as in a chord.

**Here are the names of the intervals measuring from one to twelve frets in pitch. These interval names use steps or altered steps of a major scale:**

Interval in frets	Example	Interval in steps	Name of interval
1 fret	E to F	one half step	minor second
2 frets	E to F#	one whole step	major second
3 frets	E to G	one & one half steps	minor third
4 frets	E to G#	2 steps	major third
5 frets	E to A	2 1/2 steps	perfect fourth
6 frets	E to A#	3 steps	augmented fourth
	or E to Bb	3 steps	diminished fifth
7 frets	E to B	3 1/2 steps	perfect fifth
8 frets	E to B#	4 steps	augmented fifth
	or E to C	4 steps	minor sixth
9 frets	E to C#	4 1/2 steps	major sixth
10 frets	E to D	5 steps	minor seventh
			(=augmented sixth)
11 frets	E to D#	5 1/2 steps	major seventh
12 frets	E to E	one octave	octave (perfect octave)

See the interval diagrams in section H of this chapter.

*Compound intervals* are those measuring over one octave:

Interval in frets	Example	Interval in steps	Name of interval
13 frets	E to F	1 octave & 1/2 step	minor ninth
14 frets	E to F#	1 octave & 1 step	major ninth
15 frets	E to G	1 octave & 1 1/2 steps	minor tenth
16 frets	E to G#	1 octave & 2 steps	major tenth
17 frets	E to A	1 octave & 2 1/2 steps	perfect eleventh
18 frets	E to A#	1 octave & 3 steps	augmented eleventh
or	E to Bb	1 octave & 3 steps	diminished twelfth
19 frets	E to B	1 octave & 3 1/2 steps	perfect twelfth
20 frets	E to B#	1 octave & 4 steps	augmented twelfth
	E to C	1 octave & 4 steps	minor thirteenth
21 frets	E to C#	1 octave & 4 1/2 steps	major thirteenth

A *unison* is the “interval” between two notes of the same pitch:

Unison      Enharmonic tones

B and B      C# = Db      F# = Gb      B# = C      Cb = B

T      0      2      2      5      5      4      4

A      4      4      4      4      4      4      4

B      4      4      4      4      4      4      4

*Enharmonic tones* are notes which have the same pitch, but different names: C# = Db, F# = Gb, A# = Bb, B# = C, etc.

Example 1: D# = Eb because...Eb is 1/2 step below E and D# is 1/2 step above D. D to E is 1 step. D# and Eb are two names for the same note that occurs between D and E.

Example 2: B# = C because B# and C are each 1/2 step above B.

Example 3: Cb = B because Cb and B are each 1/2 step below C.

*Enharmonic intervals* are intervals which measure the same distance in pitch, but have different names.

Enharmonic intervals

Aug. 4 = Dim. 5      Aug. 6 = min. 7

T      2      2      1      1

A      6      6      1      1

B      5      5      1      1



Example 1: G# = Ab (G# and Ab are enharmonic tones).  
 D up to G# is an augmented fourth = 3 whole steps (6 frets).  
 D up to Ab is a diminished fifth = 3 whole steps (6 frets).  
 Augmented 4th = diminished 5th: they're enharmonic intervals.

Example 2: C# = Db (C# and Db are enharmonic tones).  
 Eb up to C# is an augmented sixth.  
 Eb up to Db is a minor seventh.  
 Augmented sixth = minor seventh: they're enharmonic intervals.

## B. UNALTERED MAJOR SCALE TONE INTERVALS

*Intervals can be measured by the number of scale tones* in a heptatonic (7 tone) scale such as the major scale. Counting the starting note, (1) the interval from any note to one two scale steps higher or lower is called a *second* (2) the interval from a note to one three steps higher or lower is called a *third*, (3) the interval from a note to one four steps higher is called a *fourth*, and so on, up to a note eight steps higher or lower, called an *octave*.

Counting the starting note, (1) the interval from any note to one nine scale steps higher or lower is called a *ninth* (2) the interval from a note to one ten steps higher or lower is called a *tenth*, and so on.

**Bb major scale**

tonic 2 3 4 5 6 7 octave 9 10 11 2nd 3rd 7th 10th

Bb C D Eb F G A Bb C D Eb Bb C Bb D Bb A Bb D

**Bb Mixolydian mode**

tonic 2 3 4 5 6 7 octave 9 10 11 2nd 3rd 7th 10th inte

Bb C D Eb F G Ab Bb C D Eb Bb C Bb D Bb Ab Bb D

*Intervals specified by number of scale tones and quality.* Intervals are further qualified in relation to the major scale. All intervals from the first step (tonic) of a major scale to steps 2, 3, 6 or 7 are called “major” (major 2nd, major 3rd, major 6th or major 7th). The intervals from tonic to 4th, tonic to 5th or tonic to octave are called “perfect” (perfect 4th, perfect 5th or perfect octave).

**C major scale: intervals from C up two octaves**

maj. maj. Perf. Perf. maj. maj. Perf. maj. maj. Perf. Perf. maj. maj. Perf. 15th

2nd 3rd 4th 5th 6th 7th oct. 9th 10th 11th 12th 13th 14th

D E F G A B C D E F G A B C

C C C C C C C C C C C C C

**Bb major scale: intervals from Bb up two octaves**

maj. maj. Perf. Perf. maj. maj. Perf. maj. maj. Perf. Perf. maj. maj. Perf.

2nd 3rd 4th 5th 6th 7th oct. 9th 10th 11th 12th 13th 14th 15th

C D Eb F G A Bb C D Eb F G A Bb

Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb

## C. ALTERED MAJOR SCALE TONE INTERVALS

*Altered “perfect”, “major” and “minor” intervals keep same general or number name:*

1/2 step (1 fret) smaller = raise bottom note or lower top note 1/2 step.

1/2 step (1 fret) larger = lower bottom note or raise top note 1/2 step.

Alteration	Perfect becomes	Major becomes:	Minor becomes:
1/2 step smaller	diminished	minor	diminished
1/2 step larger	augmented	augmented	major

	Perf. 5th	augmented 5th	diminished 5th	Perfect 4th	augmented 4th	major 3rd	minor 3rd	diminished 3rd	major 6th	minor 6th
T										
A	5	6	5	3	4	2	1	1	2	1
B	8	8	9	3	3	3	3	4	3	3

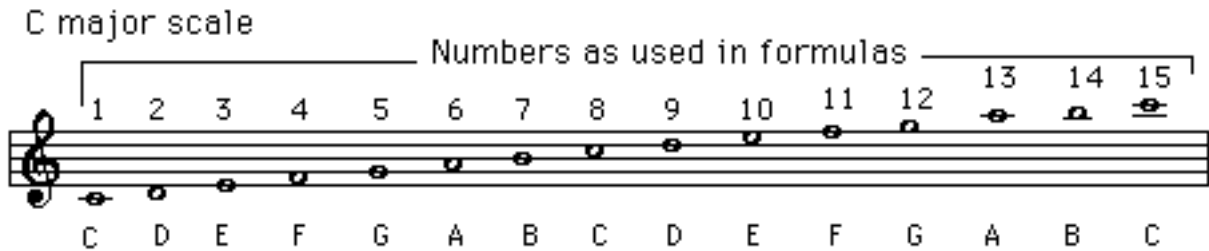
*The following alterations are rarely used and don't require much attention now:*

Alteration	Perfect becomes	Major becomes:	Minor becomes:
1 step smaller	double diminished	diminished	double diminished
1 step larger	double augmented	double augmented	augmented

	P4	Doub.dim.4	P5	doub.aug.5	doub.aug.5	min.3	doub.dim.3	aug.3
T								
A	2	2	3	3	3	1	0	3
B			3	3	3	3	3	3

## D. INTERVAL CONSTRUCTION BY FORMULA

A formula expresses intervals with numbers and accidentals, such as “1, b3, 5.” It can represent the intervals involved in any scale, chord, arpeggio, or between any two notes. Formulas are based on the major scale. The numbers “1, 2, 3, 4, 5, 6, 7” represent the major scale in its unaltered form. The number “8” represents the octave. Numbers continue above the octave, starting with “9” to indicate one octave above “2.” In the C major scale, for example:



*Unaltered intervals of the major scale:*

<u>Interval name</u>	<u>Abbreviation</u>	<u>Formula (numerical)</u>
major 2nd	M2	1 to 2
major 3rd	M3	1 to 3
perfect 4th	P4	1 to 4
perfect 5th	P5	1 to 5
major 6th	M6	1 to 6
major 7th	M7	1 to 7
octave	8va	1 to 8
major 9th	M9	1 to 9
major 10th	M10	1 to 10
perfect 11th	P11	1 to 11
perfect 12th	P12	1 to 12
major 13th	M13	1 to 13

### Altered intervals of the major scale

min.	aug.	min.	aug.	dim.	aug.	min.	aug.	min.	min.	aug.	min.	aug.	dim.	aug.	min.	aug.	min.
2nd	2nd	3rd	4th	5th	5th	6th	6th	7th	9th	9th	10th	11th	12th	12th	13th	13th	14th

Db	D#	Eb	F#	Gb	G#	Ab	A#	Bb	Db	D#	Eb	F#	Gb	G#	Ab	A#	Bb
C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C	C

Interval name	Abbreviation	Formula (numerical)
minor second	m2	1 to b2
augmented second	+2	1 to #2
minor third	m3	1 to b3
augmented fourth	+4	1 to #4
diminished fifth	°5	1 to b5
augmented fifth	+5	1 to #5
minor sixth	m6	1 to b6
minor seventh	m7	1 to b7
minor ninth	m9	1 to b9
augmented ninth	+9	1 to #9
minor tenth	m10	1 to b10
augmented eleventh	+11	1 to #11
diminished twelfth	°12	1 to b12
augmented twelfth	+12	1 to #12
minor thirteenth	m13	1 to b13
augmented 13th	+13	1 to #13
minor fourteenth	m14 (rare)	1 to b14

### Inversion of Intervals.

Intervals measuring less than an octave can be inverted in two ways. The top note may be lowered one octave (invert down). Conversely, the bottom note may be raised one octave (invert up).

	Original	Invert down	Invert up
--	----------	-------------	-----------

D	A	A	D	A	D
	A	D		D	A

When intervals are inverted, the number size of the interval changes to the difference between the original interval and the number “9”:

<u>Original:</u>	2nd	3rd	4th	5th	6th	7th
<u>Inversion:</u>	7th	6th	5th	4th	3rd	2nd

The quality (or type) of the interval changes to its “opposite,” except perfect intervals remain perfect:

<u>Original:</u>	major	minor	augmented	diminished	perfect
<u>Inversion:</u>	minor	major	diminished	augmented	perfect

(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)	(orig.)	(inv.)
maj.	min.	maj.	min.	Perf.	Perf.	Perf.	Perf.	maj.	min.	maj.	min.	min.	maj.	aug.	dim.		
2nd	7th	3rd	6th	4th	5th	5th	4th	6th	3rd	7th	2nd	7th	2nd	5th	4th		

D	C	E	C	F	C	G	C	A	C	B	C	B $\flat$	C	G $\sharp$	C		
C	D	C	E	C	F	C	G	C	A	C	B	C	B $\flat$	C	G $\sharp$		

## E. SCALE AND MODE FORMULAS.

Where noted, some of these modes can be fingered by using major scale fingerings. Examples of these modes can be seen on the following pages.

### HEPTATONIC (7 TONE) SCALES

The scale fingerings on the following pages are grouped according to the type of tonic chord they would be used with. Dorian, Phrygian, Lydian, Mixolydian and Aeolian mode examples below all use the following seven fingerings, identified by the fingering pattern numbers 1 through 7. Fingering numbers with a “+5” in the bottom of the circle are not major scale fingerings.

Review the fingerings in Chapter 12, section B: Some of these fingerings occur in a single position and others are *three note per string* versions.

### MAJOR SCALE BY FINGER NUMBER

①

②

③

④

⑤

⑥

⑦

**formula:** 1 2 3 4 5 6 7 **chord:**  $\Delta 7$  (major seventh)

**formula:** 1 2 3 #4 5 6 7 **chord:**  $\Delta 7$  (major seventh)

or use a major scale fingering with the Lydian tone center on the 4th major scale tone.

Figure 1 shows seven diagrams illustrating the construction of a 4x4 Latin square. Each diagram consists of a 4x4 grid with numbers 1-4 and some cells containing '#4'. Above each grid is a circled number (4, 5, 6, 7, 1, 2, 3) indicating the step. The diagrams show the progression of filling the grid and applying the '4' rule to generate new entries.

**formula:** 1 2 3 4 5 6 b7 **chord:** 7th (dominant 7th)

or use a major scale fingering with the Mixolydian tone center on the 5th major scale tone.

[illegible]

**formula:** 1    b2   3    4    5    b6   b7   **chord:** 7th (dom. seventh)

fingerings by left hand finger number

Figure 1 shows seven 3x3 grids illustrating the construction of a 7x7 magic square using the Siamese method. Each grid is labeled with a circled number (3, 4, 5, 6, 7, 1, 2) and a '+5' below it. The grids show the step-by-step placement of numbers 1 through 49, with some cells containing numbers and others being empty. The numbers are placed in a specific pattern that eventually fills the entire 7x7 grid.

### Phrygian major third by formula:

<b>3</b> +5	<b>4</b> +5	<b>5</b> +5	<b>6</b> +5	<b>7</b> +5	<b>1</b> +5	<b>2</b> +5
1 4b7 5 1 b2 3b6b2 5 1 4 b6b2 b7 3 3 3	b2 5 1 4 b6b2 b7 3 5 3 4b7 b6 1 4 3 b2 3 b2 5	b6b2 3 5 3 4b7 b6 1 4 3 3 b2 5 1 4b7 5	4 5 1 4b7 5 b6b2 b6 b7 5 1 3 7 b6b2 4b7 3	5 1 4b7 5b6b2 b6 b7 b6b2 5 1 3 b7 b6b2 4b7 3 b6b2 4b7 3	b6b2 5 1 3 b7 b6b2 4b7 3 3 1 4b7 5 1	b6b2 4b7 3 3 1 4b7 5 1 2 3b6b2 5 1

**Aeolian mode**      **formula:** 1   2   b3   4   5   b6   b7   **chord:** m7 (minor 7th)  
 or use a major scale fingering with the Aeolian tone center on the 6th major scale tone.

<b>6</b>	<b>7</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
1 4b7b3 5 1 b6 2 5 1 4 2 b3b6 b7b3 2	2 5 1 4 2b3b6 b7b3 b3b6 b7b3 4b7b3b6 1 4 2 5 b3b6	b3b6 2 5 4b7b3b6 1 4 5 1 4b7 2 5 b3b6	4b7b3b6 1 4 5 1 4b7 2 5 b6 b3b6 2 5	5 1 4b7 2 5b6 b6 b3b6 2 5 1 b7b3b6 4b7 b7b3b6 4b7	b6 2 5 1 b7b3b6 4b7 2 1 4b7b3 5 1 b6 2	b7b3b6 2 1 4b7b3 5 1 b6 2 5 1 4 2 b7b3

**Dorian mode**      **formula:** 1   2   b3   4   5   6   b7   **chord:** m7 (minor 7th)  
 or use a major scale fingering with the Dorian tone center on the 2nd major scale tone.

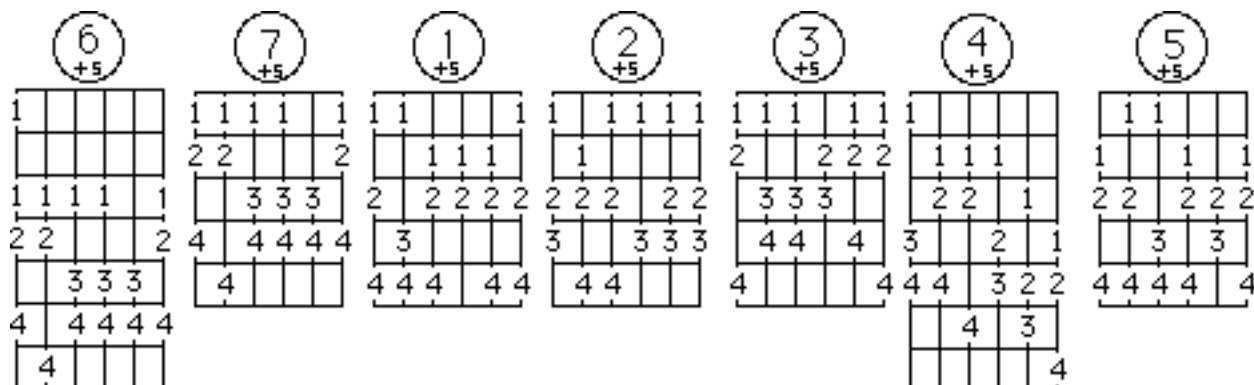
<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>1</b>
1 4b7b3 5 1 b3 2 5 1 4 6 2 b3 b7b3 6 2	2 5 1 4 6 2b3b3 b7b3 b3 b7b3 6 2 5 4b7b3 1 4	b3 6 2 5 4b7b3 1 4 6 5 1 4b7 2 5 b3 6	4b7b3 6 5 1 4b7 2 5 b3 6 2 5 1 6 4b7	5 1 4b7 2 5b3 b3 6 2 5 1 6 b7b3 4b7 6	6 2 5 1 6b7b3 4b7 b7b3 4b7 6 2 1 4b7b3 5 1	b7b3 6 2 1 4b7b3 5 1 b7b3 2 5 1 4 6 2 b7b3

**Phrygian mode**      **formula** 1   b2   b3   4   5   b6   b7   **chord:** m7 (minor 7th)  
 or use a major scale fingering with the Phrygian tone center on the 3rd major scale tone.

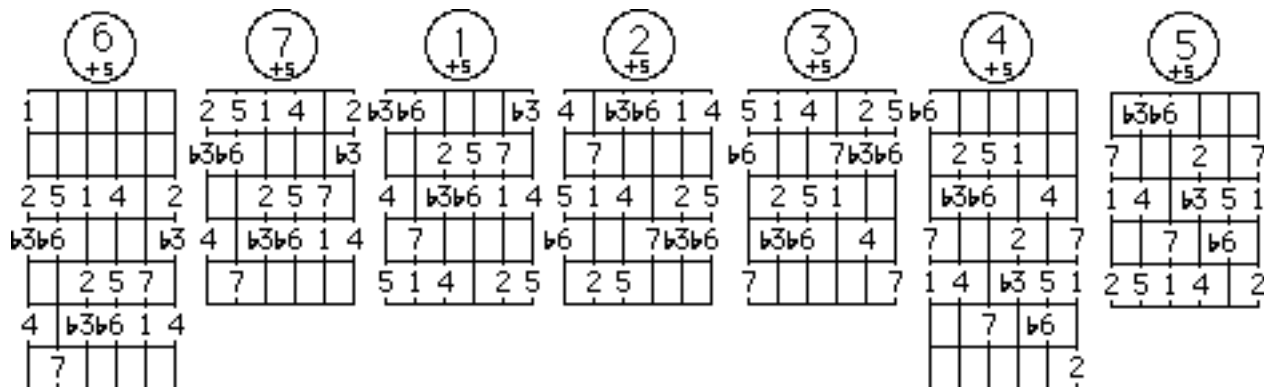
<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>1</b>	<b>2</b>
1 4b7b3 5 1b2 b6b2 b2 b6b2 5 1 4 b3b6b2 b7b3 b3b6b2 b7b3	b2 5 1 4 b3b6b2 b7b3 5 4 b7b3b6 1 4 b2 5	b3b6b2 5 4b7b3b6 1 4 b2 5 1 4b7 5 b3b6	4b7b3b6 1 4b2 b2 5 1 4b7 5 b6b2 b3b6 5	5 1 4b7 5b6b2 b3b6 b6b2 b3b6 5 1 b7b3b6b2 4b7 b7b3b6b2 4b7	b6b2 5 1 b7b3b6b2 4b7 b2 1 4b7b3 5 1 b6b2	b7b3b6b2 4b7b2 b2 1 4b7b3 5 1 b6b2 5 1

**harmonic minor**      formula: 1    2     $\flat 3$     4    5       $\flat 6$  7      **chord:** minor or min

**harmonic minor by finger number:**



**harmonic minor by formula:**



## UNCOMMON SEVEN TONE SCALES

<u>SCALE</u>	<u>FORMULA</u>	<u>chord type to use on</u>
Harmonic major	1    2 <u>3</u> 4 <u>5</u> $\flat 6$ <u>7</u>	$\Delta 7$ (major seventh)
harmonic major V	1 $\flat 2$ <u>3</u> 4 <u>5</u> 6 $\flat 7$	7 (dominant seventh)
Slonimsky #1138 IV	1    2 <u>3</u> #4    5 $\flat 6$ $\flat 7$	7 (dominant seventh)
melodic minor (ascending)	1    2 $\flat 3$ 4 <u>5</u> 6 <u>7</u>	minor or minor nat.7
Lydian diminished	1    2 $\flat 3$ #4    5    6 <u>7</u>	minor or minor nat.7
Hungarian minor	1    2 $\flat 3$ #4 <u>5</u> $\flat 6$ <u>7</u>	minor or minor nat.7
Slonimsky #1138	1 $\flat 2$ $\flat 3$ 4 <u>5</u> 6 <u>7</u>	minor or minor nat.7
Locrian mode	1 $\flat 2$ $\flat 3$ 4 $\flat 5$ $\flat 6$ $\flat 7$	m7 $\flat 5$
melodic minor VII	1 $\flat 2$ $\flat 3$ $\flat 4$ <u><math>\flat 5</math></u> $\flat 6$ <u><math>\flat 7</math></u>	7altered (#5, $\flat 5$ ,#9, $\flat 9$ )
	( $\flat 9$ )    (#9)    (3)    (#11)    (#5)	



## PENTATONIC (5 TONE) SCALES

<u>SCALE</u>	<u>FORMULA</u>							<u>chord type to use on</u>
major 6/9	1	2	3		5	6		major, 6, 7 or Δ7
minor 7/11	1		b3	4	5		b7	minor, m7 or major, 7 (bluesy)
minor 6/9	1	2	b3		5	6		minor, m6, minor add 9
dominant 7/11	1		3	4	5		b7	7
dominant 9	1	2	3		5		b7	7, 9
9 suspended 4	1	2		4	5		b7	7 sus.4, 9sus.4, 11no3rd
major 7/11	1		3	4	5		7	Δ7
minor 7/11b5	1		b3	4	b5		b7	m7b5
minor nat.7/11	1		b3	4	5		7	minor or minor nat.7

## SYMMETRICAL SCALES

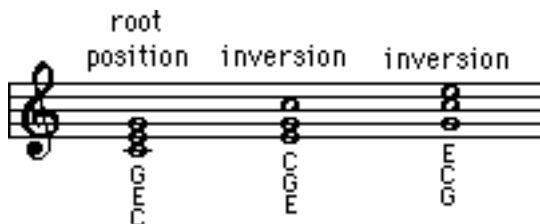
(fingerings for these are in Books 3 and 4)

<u>SCALE</u>	<u>FORMULA</u>						
diminished half/whole	1	b2/#2	3	#4	5	6	b7
diminished whole/half	1	2	b3	4	b5/#5	6	7
whole tone scale	1	2	3	#4	#5		b7
augmented scale	1	#2	3		5	b6	7

## F. CHORD CONSTRUCTION BY FORMULA

The *chord root* is the note after which a chord is named. G is the root of a G7 chord. Eb is the root of Ebm7b5 chord. A is the root of an A7#9 chord.

When the lowest note in a chord is the root, the chord is in *root position*. Any arrangement of the chord notes which does not have the root as the lowest note is called an *inversion*. Inversions will be covered in greater detail in Book 3.



A *triad* is a three note chord, usually constructed with every other note of a scale (see Chapter 5, Sections A, C and D).

A *chord formula* can be determined by comparing any chord to a major scale built on its chord root.

When a chord is played one note at a time, it is called an *arpeggio*. The formula for the arpeggiated

version of the chord is the same as that for the chord.

Many inversions of the chord may be used, when the note names remain the same. Notes may be raised or lowered an octave. Notes may also be repeated (the last chord in the first example below has two “G’s”).

**G major triad example.** The formula for a major triad is 1, 3, 5. G major triad = 1, 3, 5 of the G major scale. Notice that arpeggios can involve two notes on the same string. The chord fingering can’t involve two notes on the same string, so the “G” note was moved to the fifth string.

The diagram shows the G major scale, arpeggio, and chord with inversions on a guitar fretboard. The scale is G A B C D E F# G. The arpeggio is G B D. The chord is G major (G B D). The inversions are G/B, G/D, and G/B/D. The fretboard is shown with strings T, A, B and frets 5, 7, 9, 10.

Altered tones in a chord formula such as b3, b7, or #5, indicate the use of a raised (sharped) or lowered (flatted) tone of the major scale built on the chord root:

**G minor triad example.**

The diagram shows the G minor scale, arpeggio, and chord with inversions on a guitar fretboard. The scale is G A B C D E F# G. The arpeggio is G Bb D. The chord is G minor (G Bb D). The inversions are G/Bb, G/D, and G/Bb/D. The fretboard is shown with strings T, A, B and frets 5, 7, 9, 10.

**G diminished triad example.**

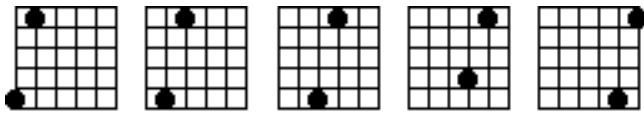
The diagram shows the G diminished scale, arpeggio, and chord with inversions on a guitar fretboard. The scale is G A B C D E F# G. The arpeggio is G Bb Db. The chord is G diminished (G Bb Db). The inversions are G/Bb, G/Db, and G/Bb/Db. The fretboard is shown with strings T, A, B and frets 5, 7, 9, 10.

## CHORD FORMULAS.

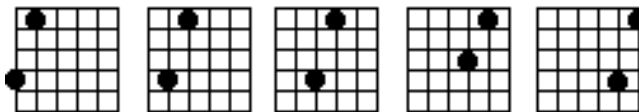
Memorize chord formulas in relation to a major scale built on the chord root (named after its chord root). Adjust the numbered ones of the major scale on its chord root with sharps (#) or flats (b) where necessary to produce the chord formula.

<b><u>Chord Name</u></b>	<b><u>Formula</u></b>					
major	1	3	5			
minor	1	b3	5			
augmented (or +)	1	3	#5			
diminished	1	b3	b5			
sus.4 (suspended 4)	1	4	5			
suspended 2 (suspended 2)	1	2	5			
Δ7 (major 7th)	1	3	5	7		
Δ7b5 (major 7 flat 5)	1	3	b5	7		
Δ7#5 (major 7 sharp 5)	1	3	#5	7		
7 (dominant 7th)	1	3	5	b7		
7b5 (7 flat 5)	1	3	b5	b7		
7#5 (7 sharp 5)	1	3	#5	b7		
7 sus.4 (7 suspended 4)	1	4	5	b7		
m7 (minor 7th)	1	b3	5	b7		
m7b5 (Ø, Ø7 or half diminished)	1	b3	b5	b7		
m nat.7 (minor major 7th)	1	b3	5	7		
m nat.7b5 (minor major 7 flat 5)	1	b3	b5	7		
°7 (diminished 7th)	1	b3	b5	bb7 (=6)		
Δ9 (major 9th)	1	3	5	7	9(=2)	
Δ9b5 (major 9 flat 5)	1	3	b5	7	9(=2)	
Δ9#5 (major 9 sharp 5)	1	3	#5	7	9(=2)	
9 (dominant 9th)	1	3	5	b7	9(=2)	
9b5 (9 flat 5)	1	3	b5	b7	9(=2)	
9#5 (9 sharp 5)	1	3	#5	b7	9(=2)	
7b9 (7 flat 9)	1	3	5	b7	b9(=b2)	
7#9 (7 sharp 9)	1	3	5	b7	#9(=#2)	
m9 (minor 9th)	1	b3	5	b7	9(=2)	
m9b5 (minor 9 flat 5)	1	b3	b5	b7	9(=2)	
m11 (minor 11th)	1	b3	5	b7	9(=2)	11(=4)
Δ9#11 (major 9 sharp 11)	1	3	5	7	9	#11(=#4)
/9 (add 9)	1	3	5	9(=2)		
m/9 (minor add 9)	1	b3	5	9(=2)		
6	1	3	5	6		
m6 (minor 6th)	1	b3	5	6		
6/9	1	3	5	6	9(=2)	
m6/9	1	b3	5	6	9(=2)	

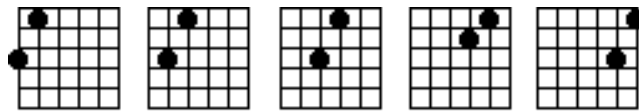
## G. DIAGRAMS OF INTERVALS

*Minor second (m2) = 1/2 step*

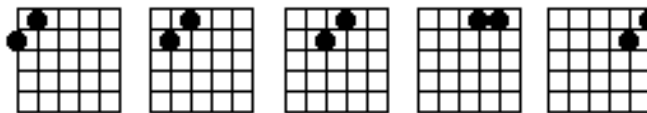
on any single string:

*Major second (M2) = 1 step*

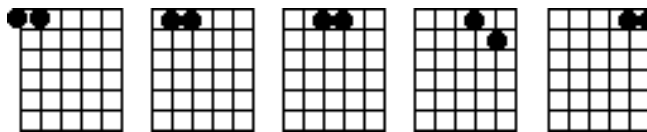
on any single string:

*minor third (m3) = 1 1/2 steps*

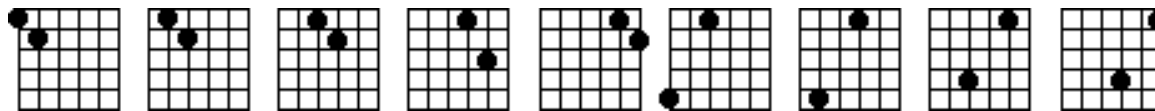
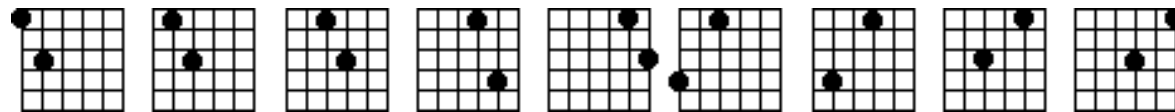
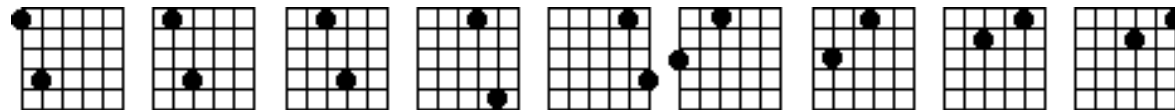
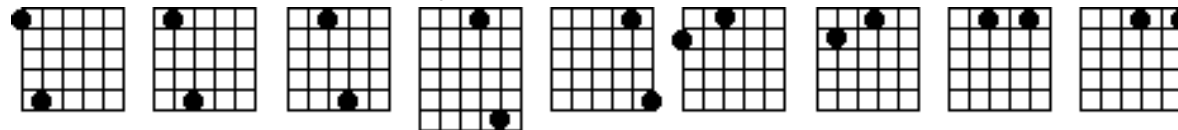
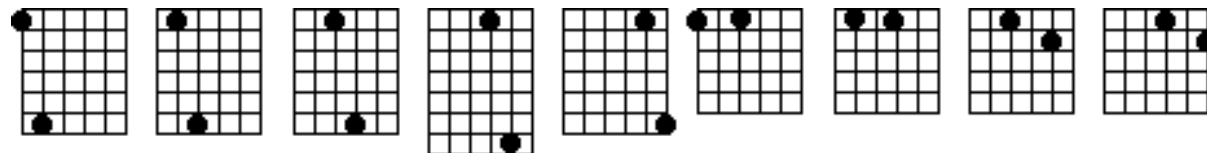
on any single string:

*major third ( M3) = 2 steps*

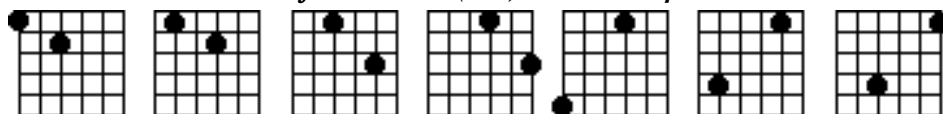
on any single string:

*perfect fourth (P4) = 2 1/2 steps*

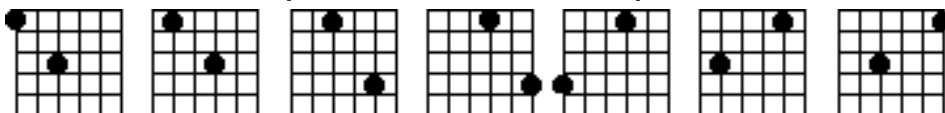
on any single string:

*augmented fourth (aug4) = diminished fifth (dim5) = 3 steps**perfect fifth (P5) = 3 1/2 steps**augmented fifth (aug5) = minor sixth (m6) = 4 steps**major sixth (M6) = 4 1/2 steps**minor seventh (m7) = 5 steps*

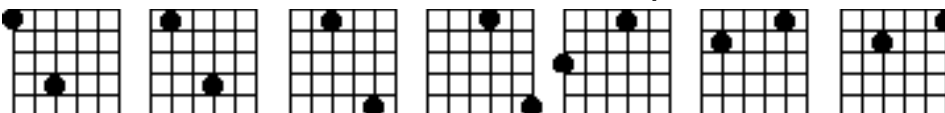
*major seventh (M7) = 5 1/2 steps*



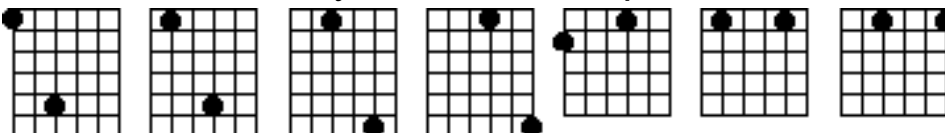
*perfect octave (P8) = 6 steps*



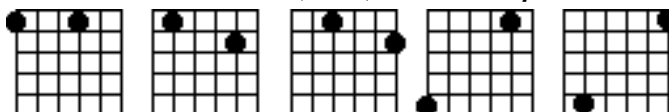
*minor ninth (m9) = 6 1/2 steps*



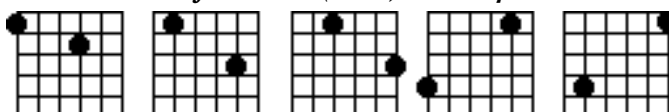
*Major ninth (M9) = 7 steps*



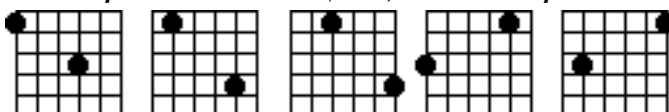
*minor tenth (m10) = 7 1/2 steps*



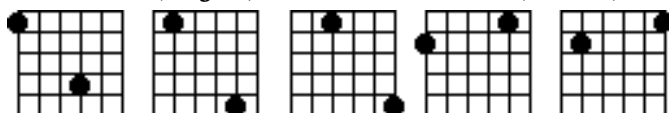
*major tenth (M10) = 8 steps*



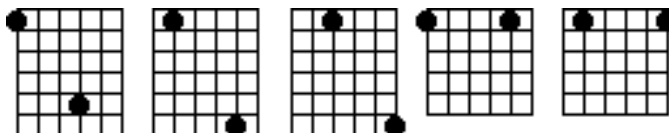
*perfect eleventh (P11) = 8 1/2 steps*



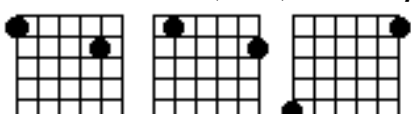
*augmented 11th (aug11) = diminished 12th (dim12) = 9 steps*



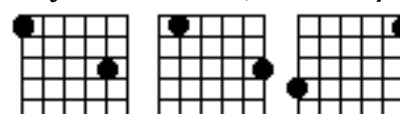
*perfect twelfth (P12) = 9 1/2 steps*



*minor thirteenth (m13) = 10 steps*



*major thirteenth (10 1/2 steps)*



## H. SCALE TONE CHORDS AND MODES IN ALL KEYS

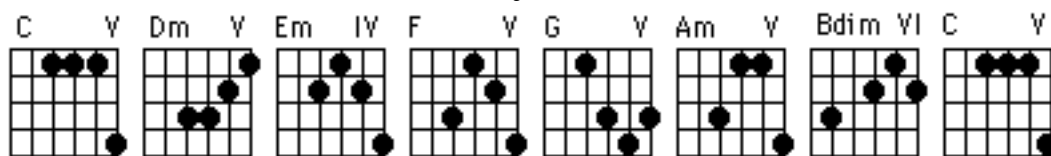
*Scale tone triads, seventh chords and pentatonic scales in twelve keys.*

**C MAJOR = D DORIAN = E PHRYGIAN = F LYDIAN = G MIXOLYDIAN = A AEOLIAN**

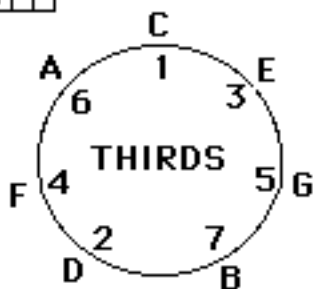
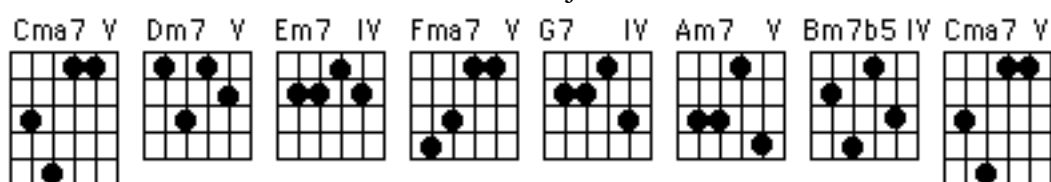
FRET  
↓

1	F			C	F
	B	E	A		
	G	C	F	D	G
			B		
5	A	D	G	C	E
				F	
7	B	E	A	D	B
	C	F		G	C
9		B	E		
	D	G	C	F	A
12	E	A	D	G	B
	F			C	F
14		B	E	A	

Triads constructed of consecutive C major scale thirds from the circle below.



7th chords constructed of consecutive C major scale thirds from the circle below.



Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

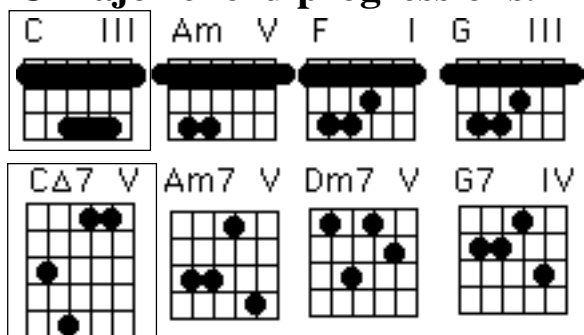
Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

**SCALE FINGERINGS FOR C MAJOR, D DORIAN, E PHRYGIAN, F LYDIAN, G MIXOLYDIAN, A AEOLIAN:**

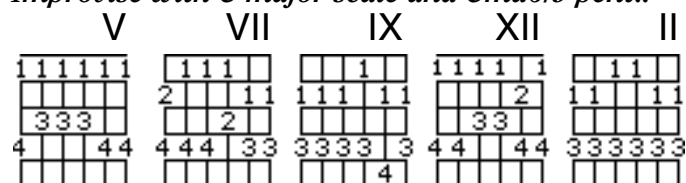
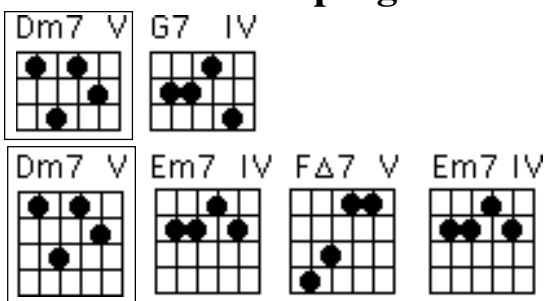
VIII	X	XII	I	III	V	VII
1 1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1	1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1 1
2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2
3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3
4 4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4 4

THREE NOTE PER STRING FINGERINGS

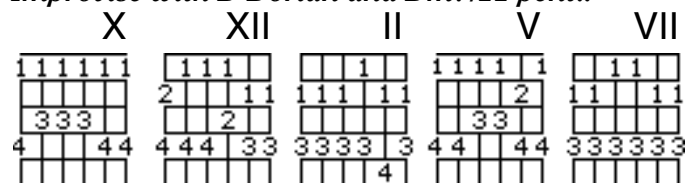
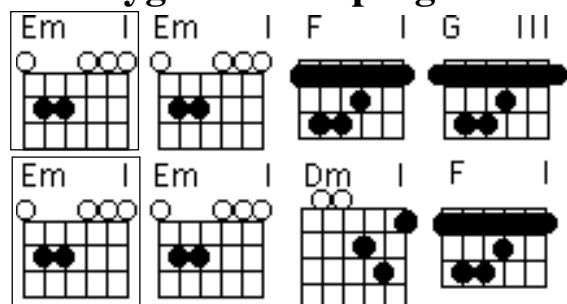
VIII	X	XII	I	III	V	VII
1 1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1	1 1 1 1 1	1 1 1 1 1 1	1 1 1 1 1 1
2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2	2 2 2 2 2	2 2 2 2 2 2	2 2 2 2 2 2
3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3	3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3
4 4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4	4 4 4 4 4 4	4 4 4 4 4 4

**C major chord progressions.**

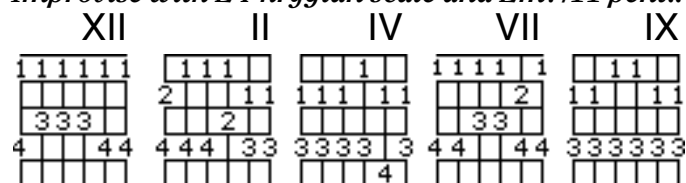
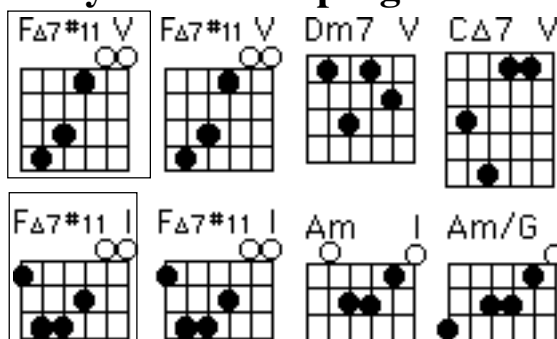
Improvise with C major scale and Cma6/9 pent.:

**D Dorian chord progressions.**

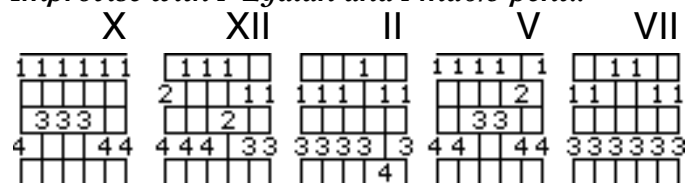
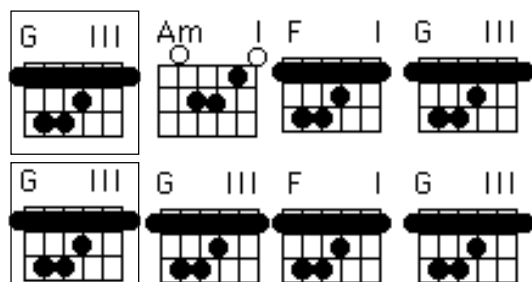
Improvise with D Dorian and Dm7/11 pent.:

**E Phrygian chord progressions.**

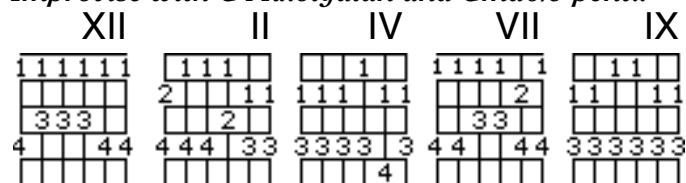
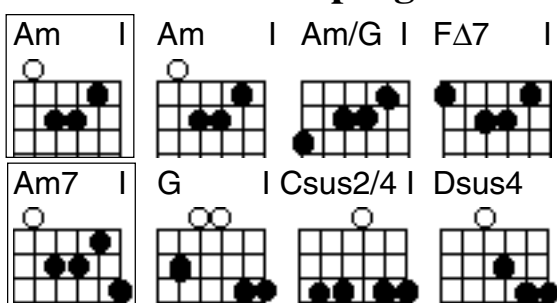
Improvise with E Phrygian scale and Em7/11 pent.:

**F Lydian chord progressions.**

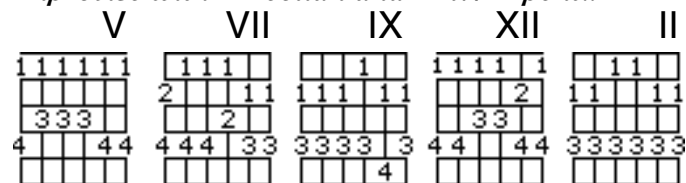
Improvise with F Lydian and Fma6/9 pent.:

**G Mixolydian chord progressions.**

Improvise with G Mixolydian and Gma6/9 pent.:

**A Aeolian chord progressions.**

Improvise with A Aeolian and Am7/11 pent.:



**Db MAJOR = Eb DORIAN = F PHRYGIAN = Gb LYDIAN = Ab MIXOLYDIAN = Bb AEOLIAN**

FRET

↓

**1** F Bb Eb Ab C F  
Gb Db Gb

**5** C F Bb  
Bb Eb Ab Db F Bb

**7** Gb  
C F Bb Eb C

**9** Db Gb Ab Db  
C F  
Eb Ab Db Gb Bb Eb

**12** F Bb Eb Ab C F

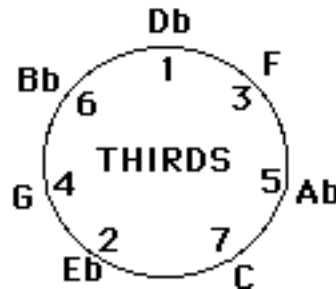
**14** Gb Db Gb

Triads constructed of consecutive Db major scale thirds from the circle below.

Db VI Ebm VI Fm VIII Gb VI Ab VI Bbm VI Cdim VII Db VI

7th chords constructed of consecutive Db major scale thirds from the circle below.

Dbma7 VI Ebm7 VI Fm7 VI Gbma7 VI Ab7 VI Abm7 VI Cm7b5 VII Dbma7 VI



Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box. Improve using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

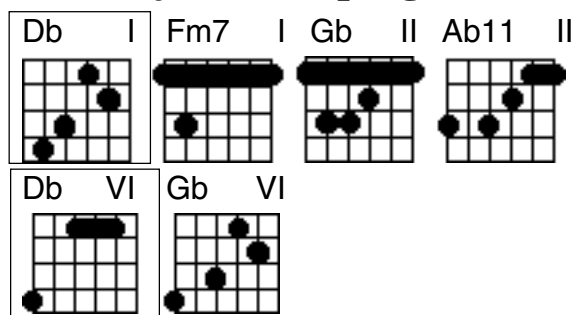
SCALE FINGERINGS FOR Db MAJOR, Eb DORIAN, F PHRYGIAN, Gb LYDIAN, Ab MIXOLYDIAN, Bb AEOLIAN:

IX XI I II IV VI VIII

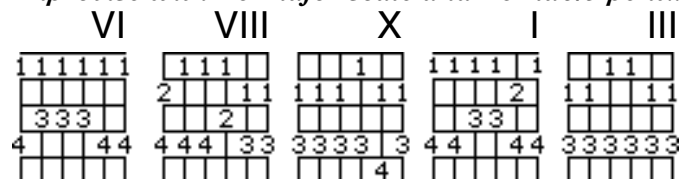
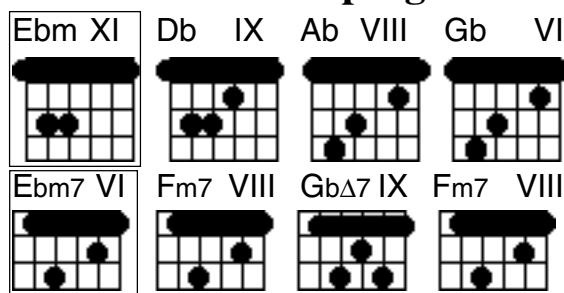
THREE NOTE PER STRING FINGERINGS

IX XI I II IV VI VIII

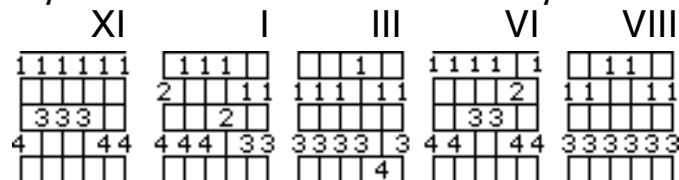
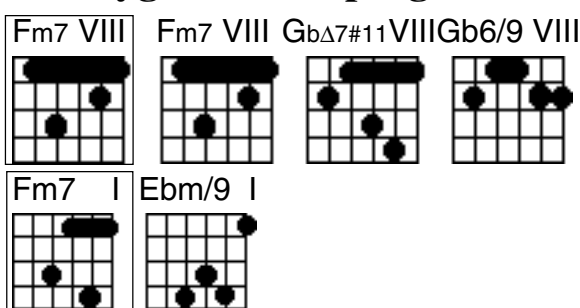


**Db major chord progressions.**

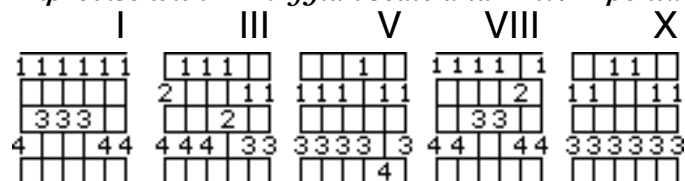
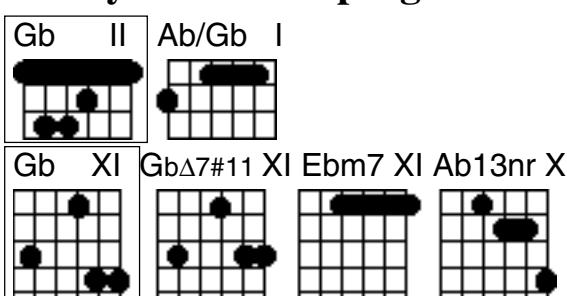
Improvise with Db major scale and Dbma6/9 pent.:

**Eb Dorian chord progressions.**

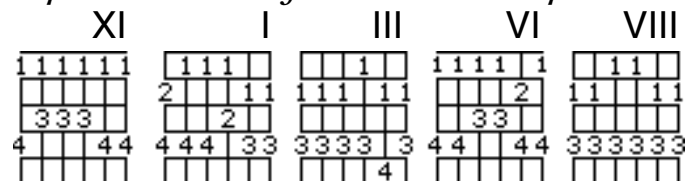
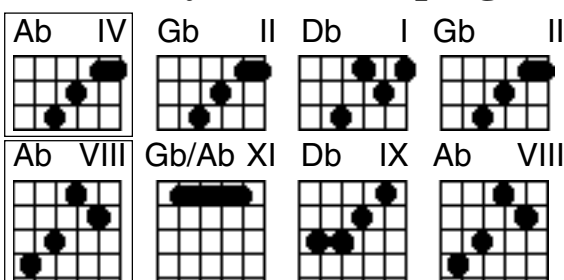
Improvise with Eb Dorian and Ebm7/11 pent.:

**F Phrygian chord progressions.**

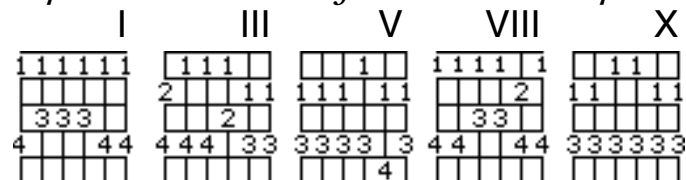
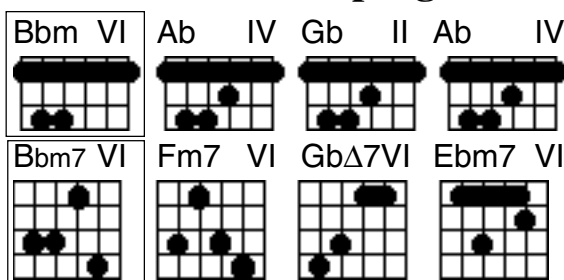
Improvise with F Phrygian scale and Fm7/11 pent.:

**Gb Lydian chord progressions.**

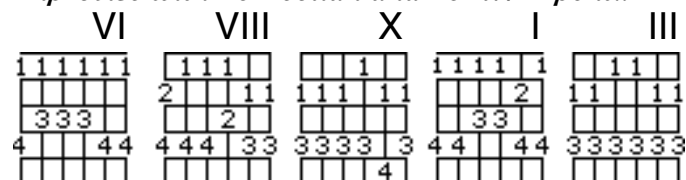
Improvise with Gb Lydian and Gbma6/9 pent.:

**Ab Mixolydian chord progressions.**

Improvise with Ab Mixolydian and Abma6/9 pent.:

**Bb Aeolian chord progressions.**

Improvise with Bb Aeolian and Bbm7/11 pent.:



**D MAJOR = E DORIAN = F# PHRYGIAN = G LYDIAN = A MIXOLYDIAN = B AEOLIAN**

**FRET**  
↓

1 F# B E A C# F#  
G D G

5 C# F# B  
A D G E A

7 C#  
B E A D F# B

9 C# F# B E C#  
D G A D

12 C# F#  
E A D G B E

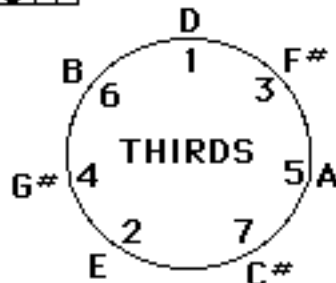
14 F# B E A C# F#

Triads constructed of consecutive D major scale thirds from the circle below.

D VII Em VII F#m IX G VII A VII Bm VII C#dimVIII D VII

7th chords constructed of consecutive D major scale thirds from the circle below.

Dma7 VII Em7 VII F#m7 VII Gma7 VII A7 IX Bm7 VII C#m7b5VIII Dma7VII



Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

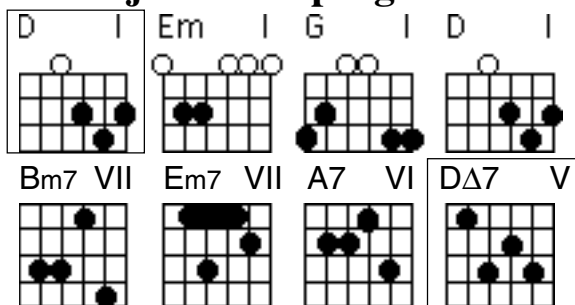
Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

**SCALE FINGERINGS FOR D MAJOR, E DORIAN, F# PHRYGIAN, G LYDIAN, A MIXOLYDIAN, B AEOLIAN:**

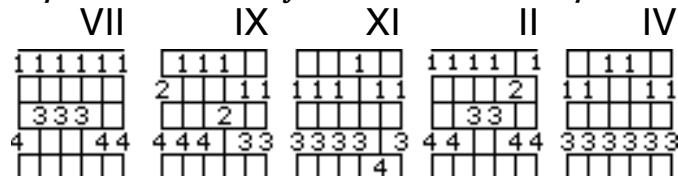
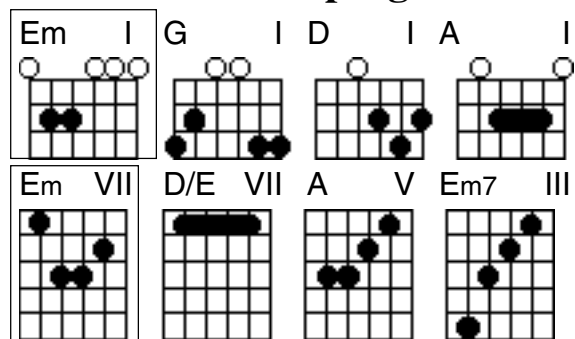
X XII II III V VII IX

**THREE NOTE PER STRING FINGERINGS**

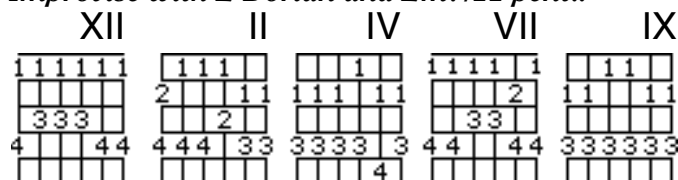
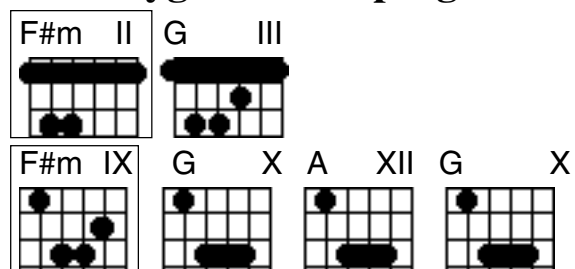
X XII II III V VII IX

**D major chord progressions.**

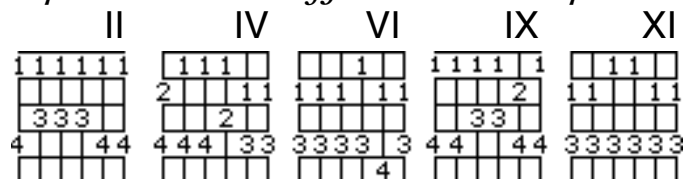
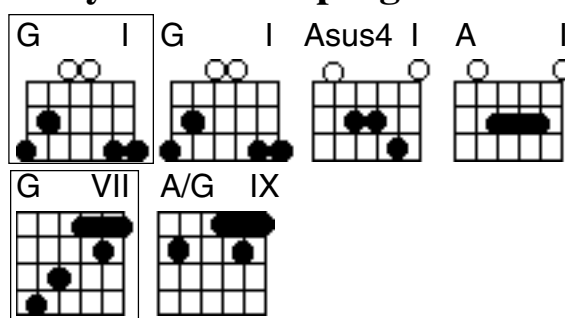
Improvise with D major scale and Dma6/9 pent.:

**E Dorian chord progressions.**

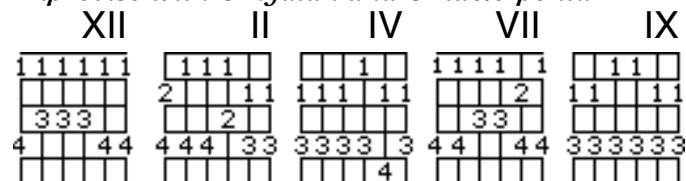
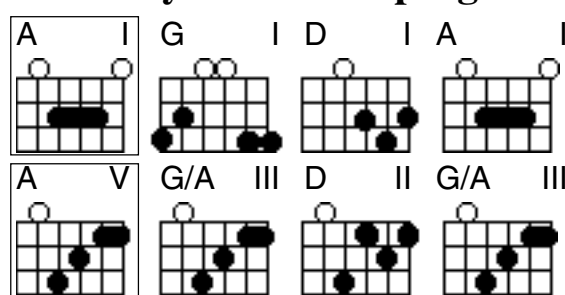
Improvise with E Dorian and Em7/11 pent.:

**F# Phrygian chord progressions.**

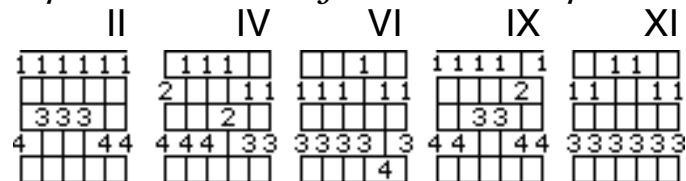
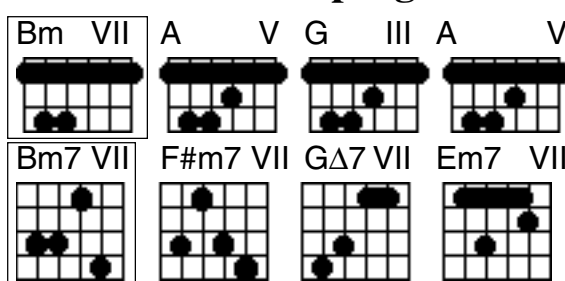
Improvise with F# Phrygian and F#m7/11 pent.:

**G Lydian chord progressions.**

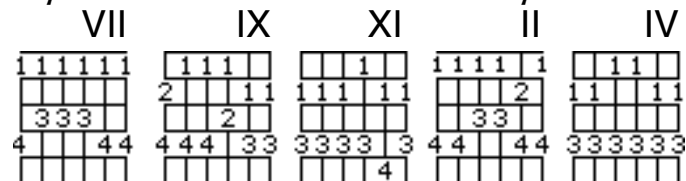
Improvise with G Lydian and Gma6/9 pent.:

**A Mixolydian chord progressions.**

Improvise with A Mixolydian and Ama6/9 pent.:

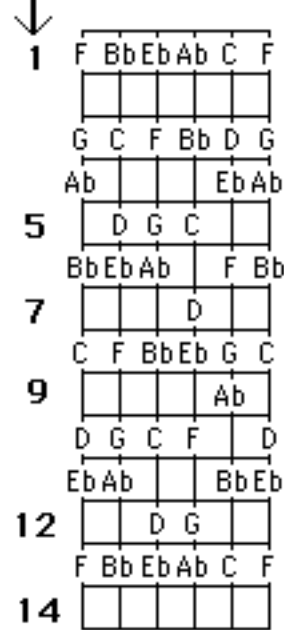
**B Aeolian chord progressions.**

Improvise with B Aeolian and Bm7/11 pent.:

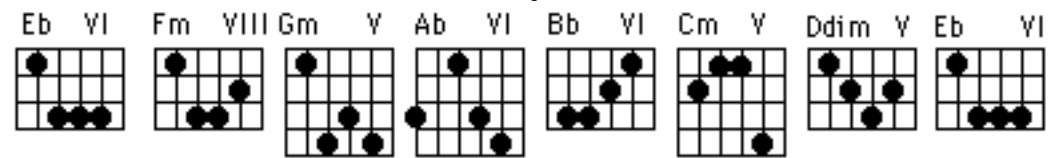


**E<sub>b</sub> MAJOR = F DORIAN = G PHRYGIAN = A<sub>b</sub> LYDIAN = B<sub>b</sub> MIXOLYDIAN = C AEOLIAN**

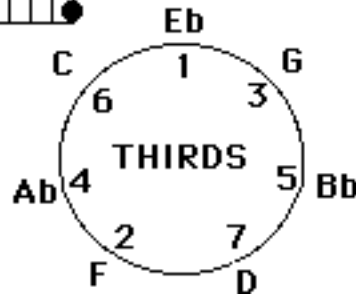
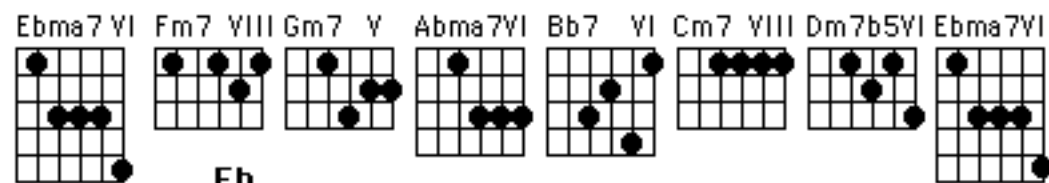
**FRET**  
↓



Triads constructed of consecutive Eb major scale thirds from the circle below.



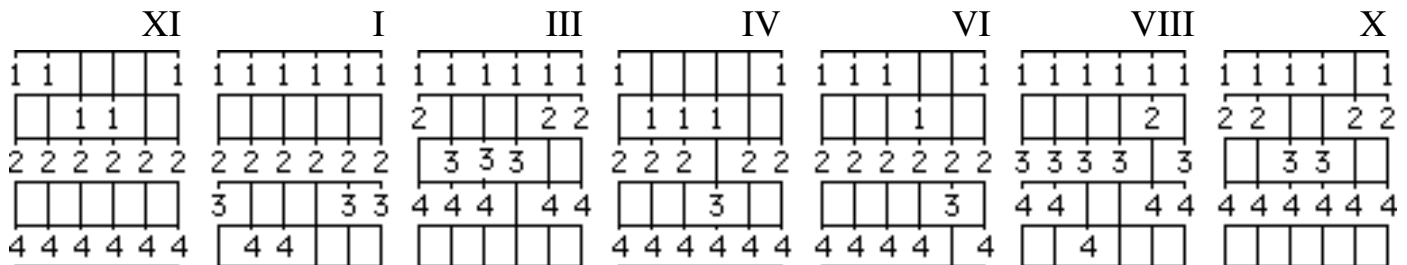
7th chords constructed of consecutive Eb major scale thirds from the circle below.



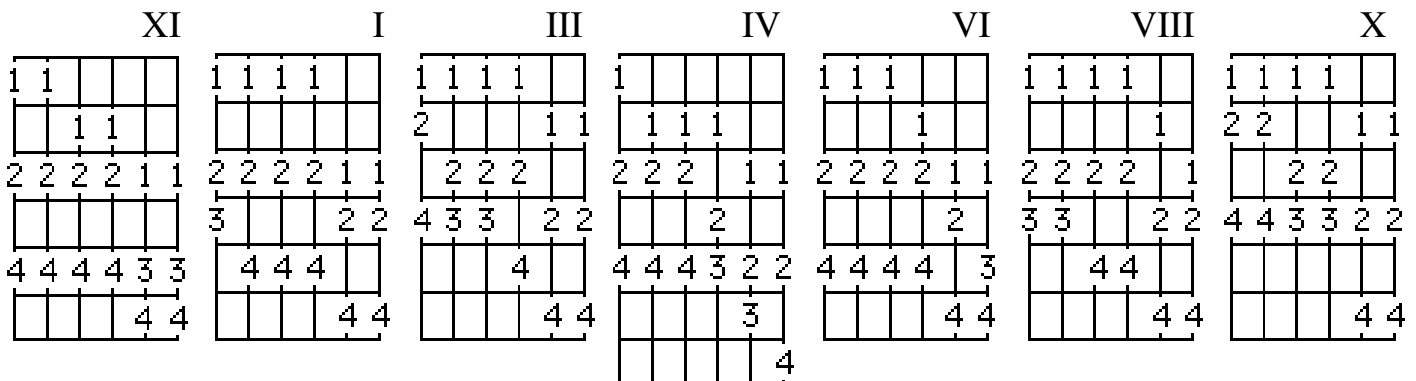
Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

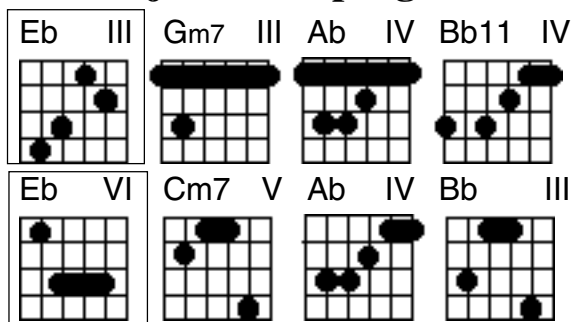
Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

**SCALE FINGERINGS FOR Eb MAJOR, F DORIAN, G PHRYGIAN, Ab LYDIAN, Bb MIXOLYDIAN, C AEOLIAN:**

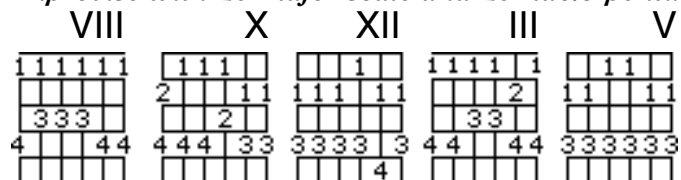
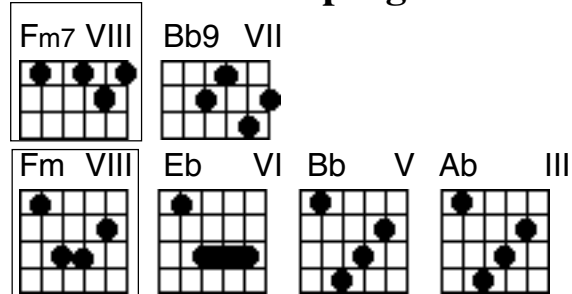


**THREE NOTE PER STRING FINGERINGS**

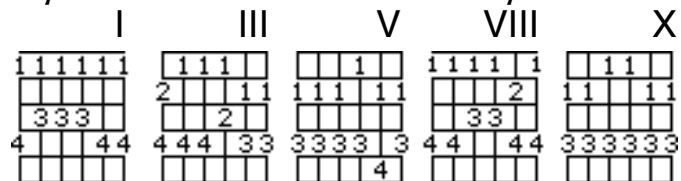
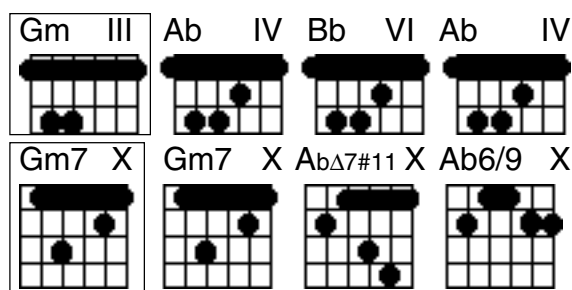


**Eb major chord progressions.**

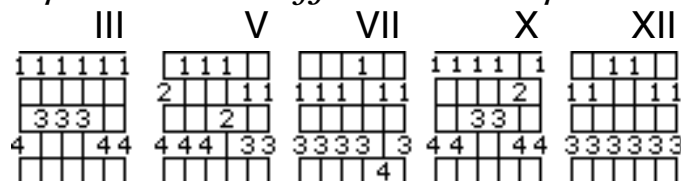
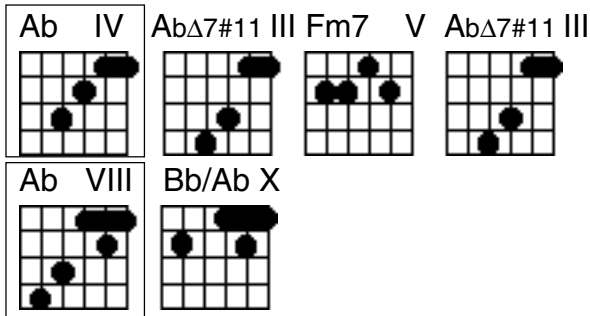
*Improvise with Eb major scale and Ebma6/9 pent.:*

**F Dorian chord progressions.**

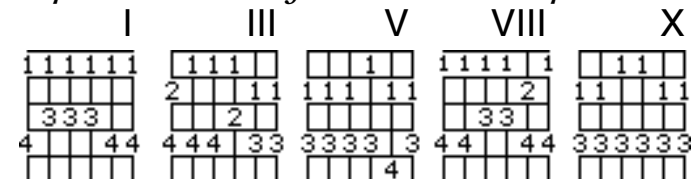
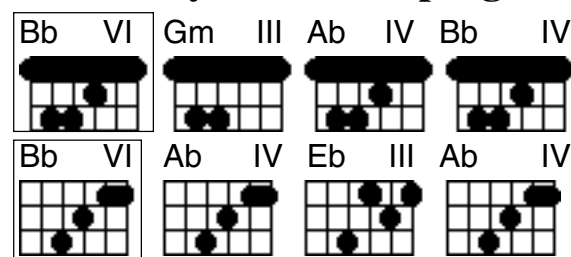
*Improvise with F Dorian and Fm7/11 pent.:*

**G Phrygian chord progressions.**

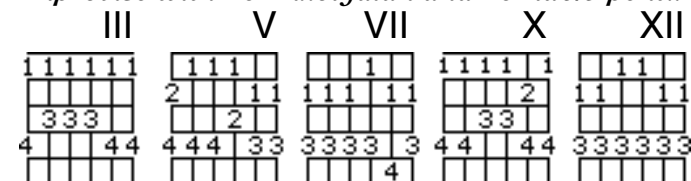
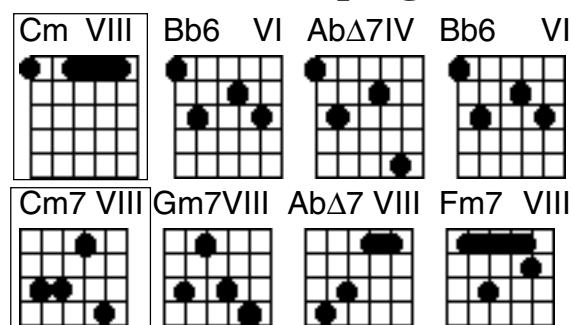
*Improvise with G Phrygian and Gm7/11 pent.:*

**Ab Lydian chord progressions.**

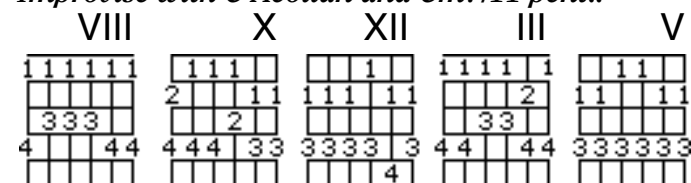
*Improvise with Ab Lydian and Abma6/9 pent.:*

**Bb Mixolydian chord progressions.**

*Improvise with Bb Mixolydian and Bbma6/9 pent.:*

**C Aeolian chord progressions.**

*Improvise with C Aeolian and Cm7/11 pent.:*



**E MAJOR = F# DORIAN = G# PHRYGIAN = A LYDIAN = B MIXOLYDIAN = C# AEOLIAN**

**FRET**  
↓

1  
F# B A C# F#  
G# C# F# B G#  
5  
A G# C#  
7 B A F# B  
9 C# F# B G# C#  
12 A B  
14 F# B A C# F#

Triads constructed of consecutive E major scale thirds from the circle below.

E IX F#m IX G#m VII A IX B VII C#m IX D#dim VIII E IX

7th chords constructed of consecutive E major scale thirds from the circle below.

Ema7 IX F#m7 X G#m7 IX Ama7 IX B7 IX C#m7 IX D#m7b5 XI Ema7 IX

E  
C# 1 3 G#  
6 4 2 5 B  
A 7 D#  
F#

THIRDS

Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box. Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

**SCALE FINGERINGS FOR E MAJOR, F# DORIAN, G# PHRYGIAN, A LYDIAN, B MIXOLYDIAN, C# AEOLIAN:**

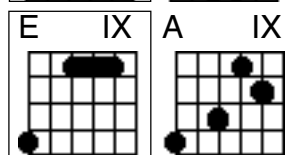
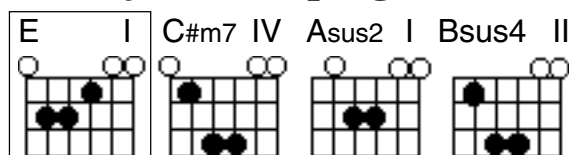
XII II IV V VII IX XI

1 1 1 1 1 1 1 1 1 1 1 1  
2 2 2 2 2 2 2 2 2 2 2 2  
3 3 3 3 3 3 3 3 3 3 3 3  
4 4 4 4 4 4 4 4 4 4 4 4

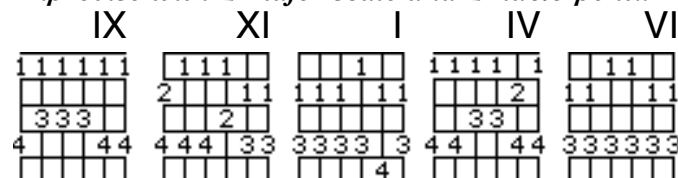
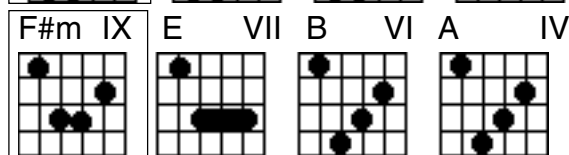
**THREE NOTE PER STRING FINGERINGS**

XII II IV V VII IX XI

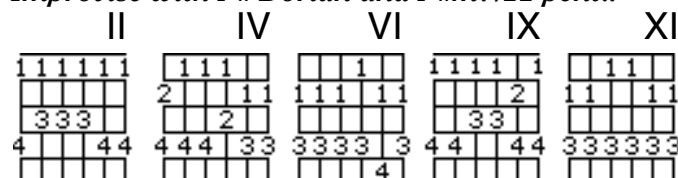
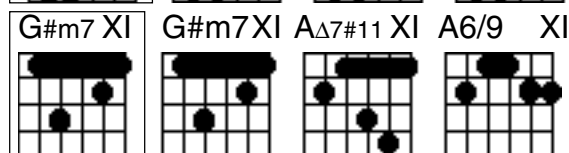
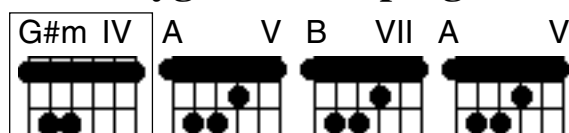
1 1 1 1 1 1 1 1 1 1 1 1  
2 2 2 2 2 2 2 2 2 2 2 2  
3 3 3 3 3 3 3 3 3 3 3 3  
4 4 4 4 4 4 4 4 4 4 4 4

**E major chord progressions.**

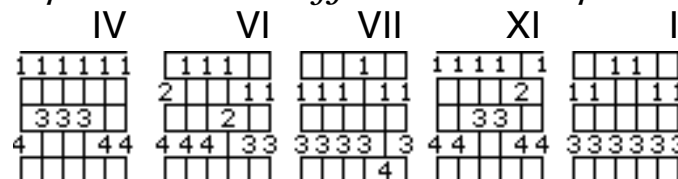
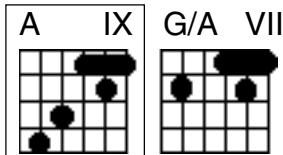
Improvise with E major scale and Ema6/9 pent.:

**F# Dorian chord progressions.**

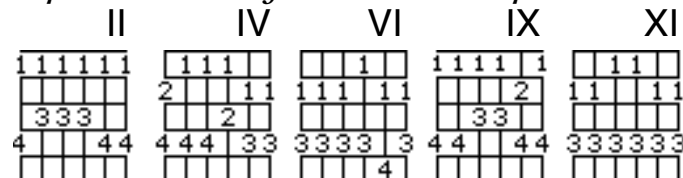
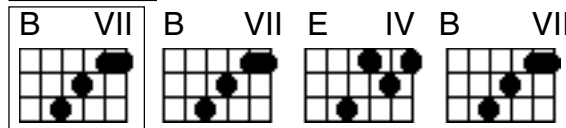
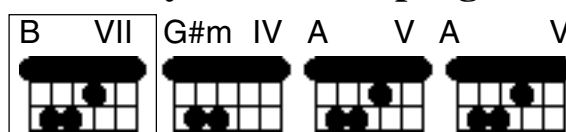
Improvise with F# Dorian and F#m7/11 pent.:

**G# Phrygian chord progressions.**

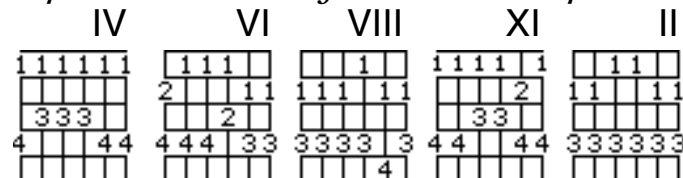
Improvise with G# Phrygian and G#m7/11 pent.:

**A Lydian chord progressions.**

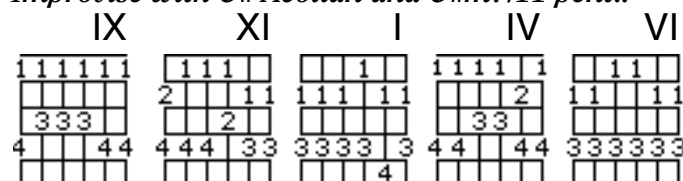
Improvise with A Lydian and Ama6/9 pent.:

**B Mixolydian chord progressions.**

Improvise with B Mixolydian and Bma6/9 pent.:

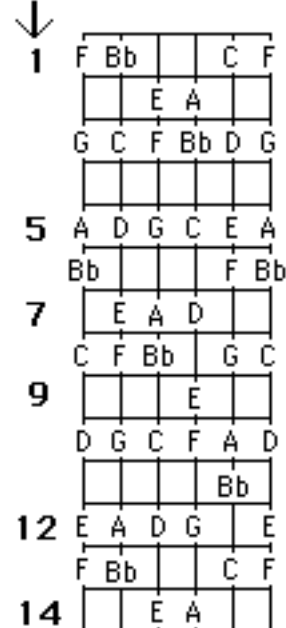
**C# Aeolian chord progressions.**

Improvise with C# Aeolian and C#m7/11 pent.:

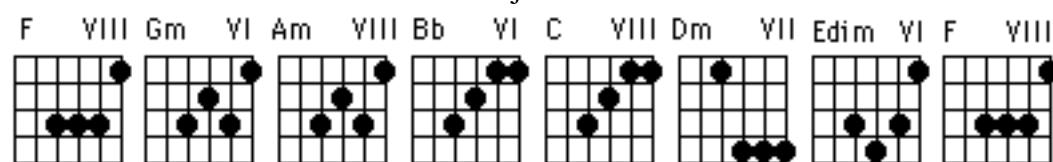


**F MAJOR = G DORIAN = A PHRYGIAN = Bb LYDIAN = C MIXOLYDIAN = D AEOLIAN**

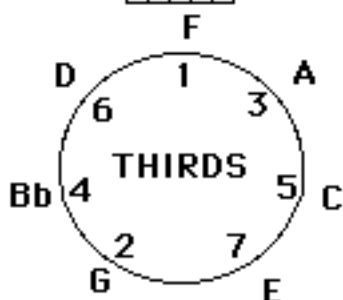
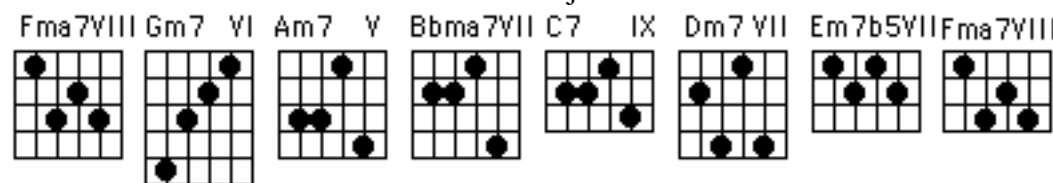
**FRET**  
↓



Triads constructed of consecutive F major scale thirds from the circle below.

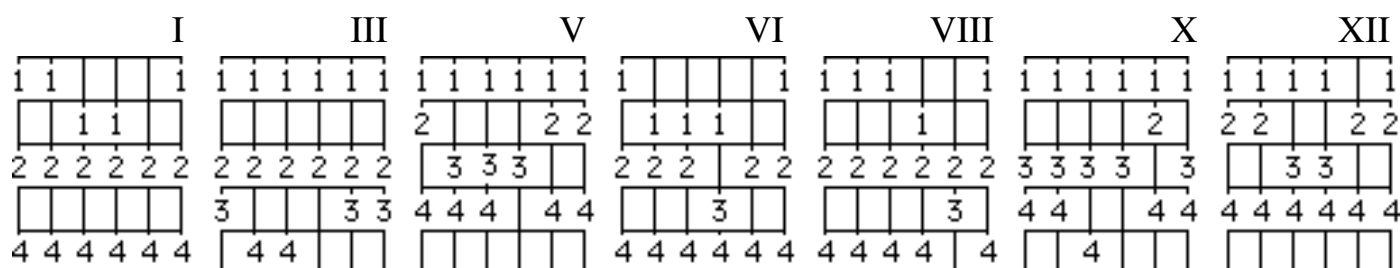


7th chords constructed of consecutive F major scale thirds from the circle below.

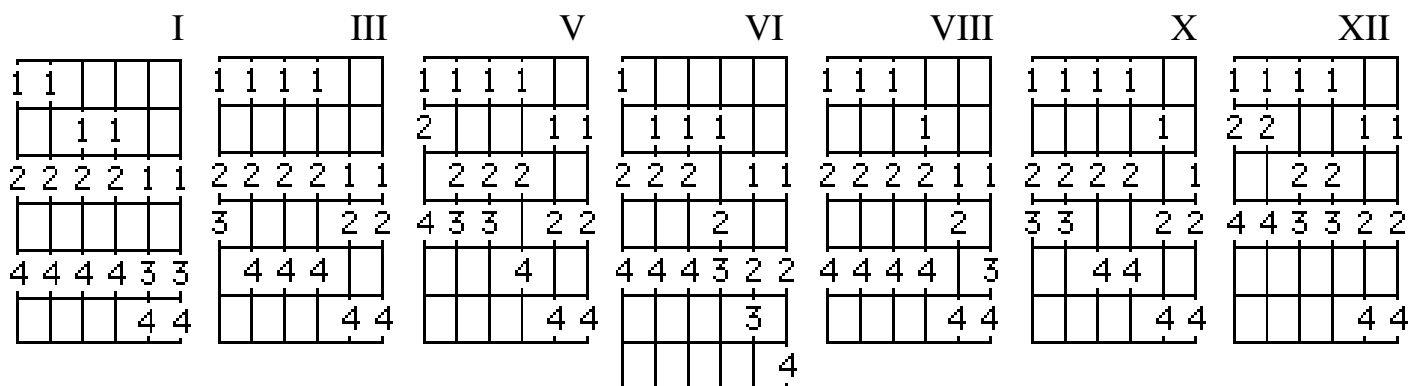


Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box. Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

SCALE FINGERINGS FOR F MAJOR, G DORIAN, A PHRYGIAN, Bb LYDIAN, C MIXOLYDIAN, D AEOLIAN:


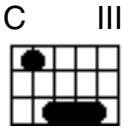
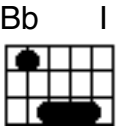
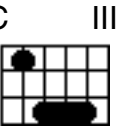
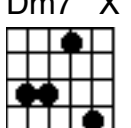
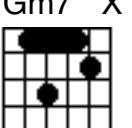
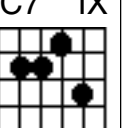
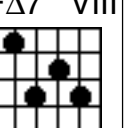


THREE NOTE PER STRING FINGERINGS

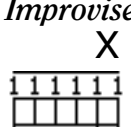
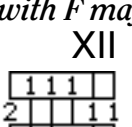
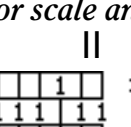
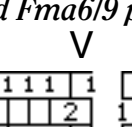
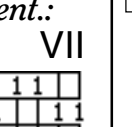




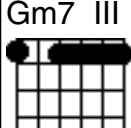
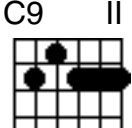


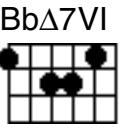

### F major chord progressions.

			
F I	C III	Bb I	C III
			
Dm7 X	Gm7 X	C7 IX	FΔ7 VIII

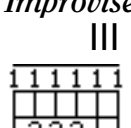
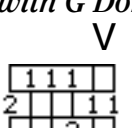
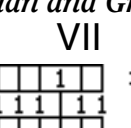
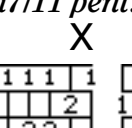
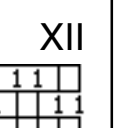
*Improvise with F major scale and Fma6/9 pent.:*

				
X	XII	II	V	VII

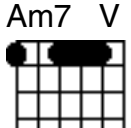
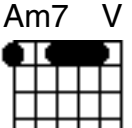
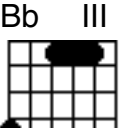

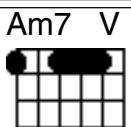
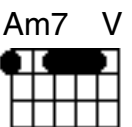
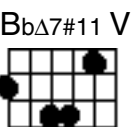
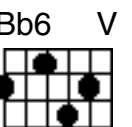
### G Dorian chord progressions.

			
Gm7 III	C9 II		
			
Gm7 III	Am7 V	BbΔ7 VI	Am7 V

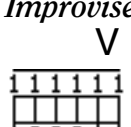
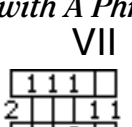
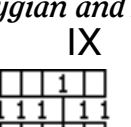
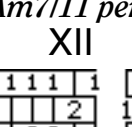
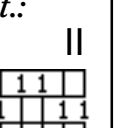
*Improvise with G Dorian and Gm7/11 pent.:*

				
III	V	VII	X	XII

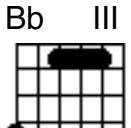
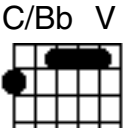
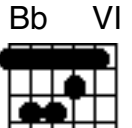
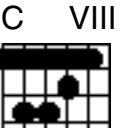
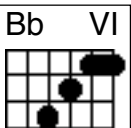

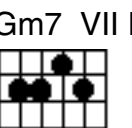
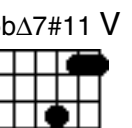
### A Phrygian chord progressions.

			
Am7 V	Am7 V	Bb III	Gm7 III
			
Am7 V	Am7 V	BbΔ7#11 V	Bb6 V

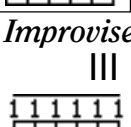
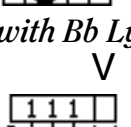
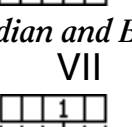
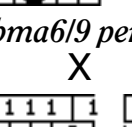
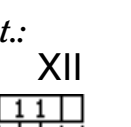
*Improvise with A Phrygian and Am7/11 pent.:*

				
V	VII	IX	XII	II

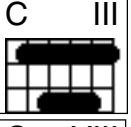
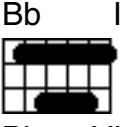
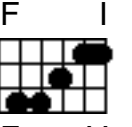

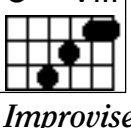
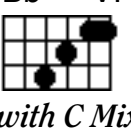
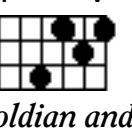
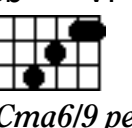
### Bb Lydian chord progressions.

			
Bb III	C/Bb V	Bb VI	C VIII
			
Bb VI	BbΔ7#11 V	Gm7 VII	BbΔ7#11 V

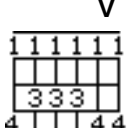
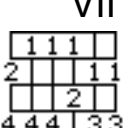
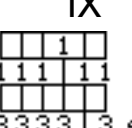

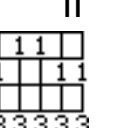
*Improvise with Bb Lydian and Bbma6/9 pent.:*

				
III	V	VII	X	XII

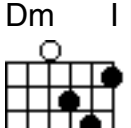
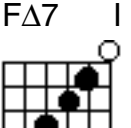
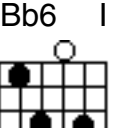
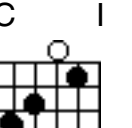
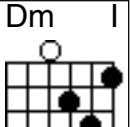
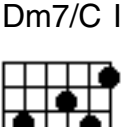
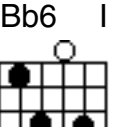
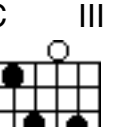
### C Mixolydian chord progressions.

			
C III	Bb I	F I	F I
			
C VIII	Bb VI	F V	Bb VI

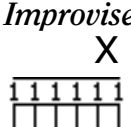
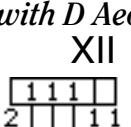
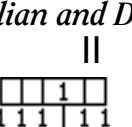
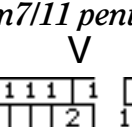

*Improvise with C Mixolydian and Cma6/9 pent.:*

				
V	VII	IX	XII	II

### D Aeolian chord progressions.

			
Dm I	FΔ7 I	Bb6 I	C I
			
Dm I	Dm7/C I	Bb6 I	C III

*Improvise with D Aeolian and Dm7/11 pent.:*

				
X	XII	II	V	VII

**F# MAJOR = G# DORIAN = A# PHRYGIAN = B LYDIAN = C# MIXOLYDIAN = D# AEOLIAN**

**FRET**  
↓

1 E# A# D# G# E#  
F# B C# F#  
E# A#  
G# C# F# B D# G#

5 A# D# G# C# E# A#  
B F# B  
E# A# D#  
C# F# B G# C#

9 D# G# C# F# A# D#  
E# A# D# G# E#  
F# B C# F#

12 E# A# D# G# E#  
F# B C# F#

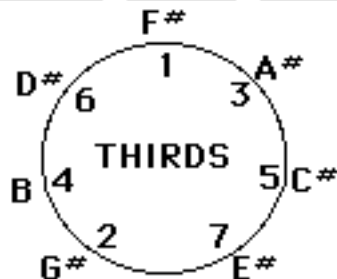
14 F# B C# F#

Triads constructed of consecutive F# major scale thirds from the circle below.

F# VI G#m VI A#m VI B VII C# VI D#m VI E#dim VIII F# VI

7th chords constructed of consecutive F# major scale thirds from the circle below.

F#ma7 VI G#m7 IV A#m7 VI Bma7 VII C#7 VI D#m7 VI E#m7b5 VIII F#ma7 VI



Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

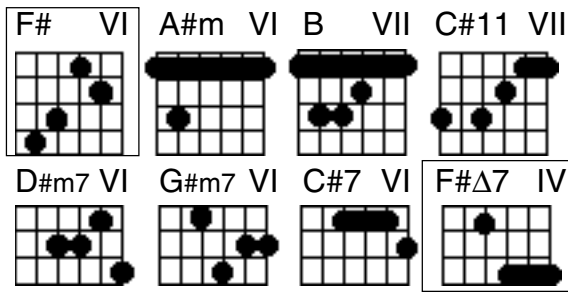
SCALE FINGERINGS FOR F# MAJOR, G# DORIAN, A# PHRYGIAN, B LYDIAN, C# MIXOLYDIAN, D# AEOLIAN:

II IV VI VII IX XI I

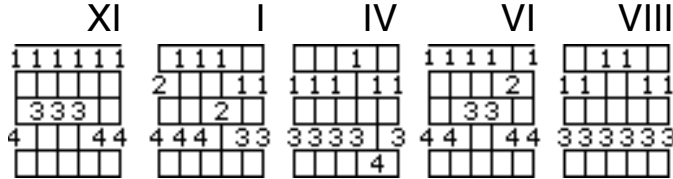
THREE NOTE PER STRING FINGERINGS

II IV VI VII IX XI I

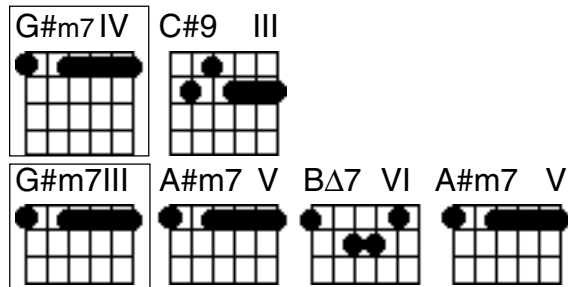
### F# major chord progressions.



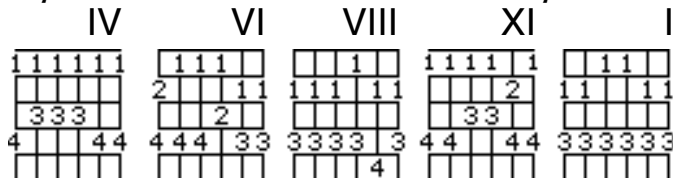
Improvise with F# major scale and F#ma6/9 pent.:



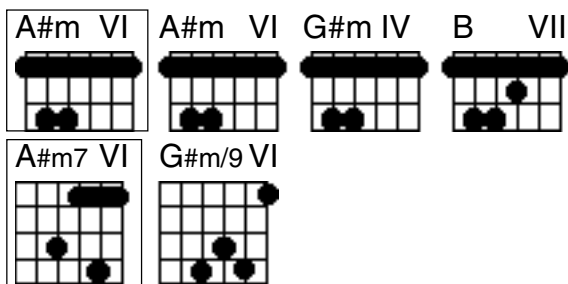
### G# Dorian chord progressions.



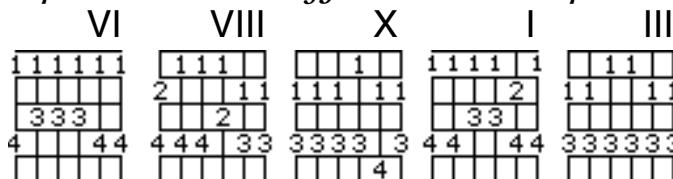
Improvise with G# Dorian and G#m7/11 pent.:



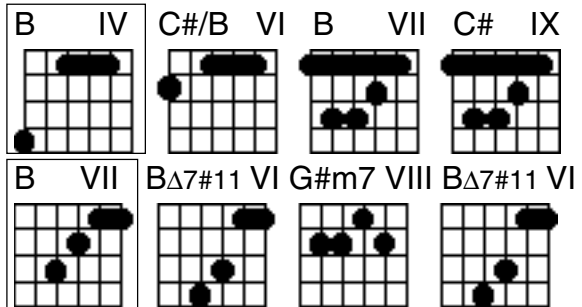
### A# Phrygian chord progressions.



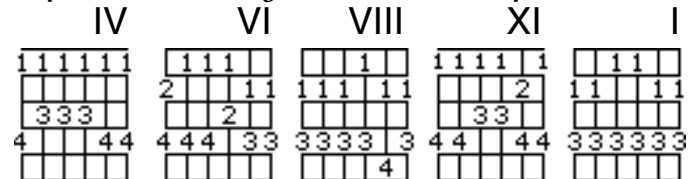
Improvise with A# Phrygian and A#m7/11 pent.:



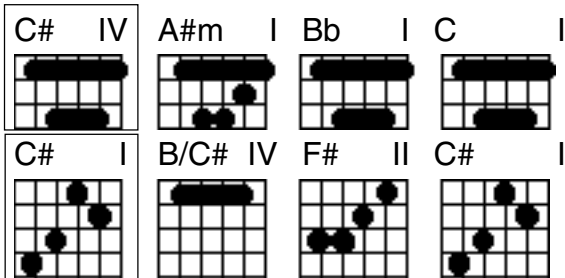
### B Lydian chord progressions.



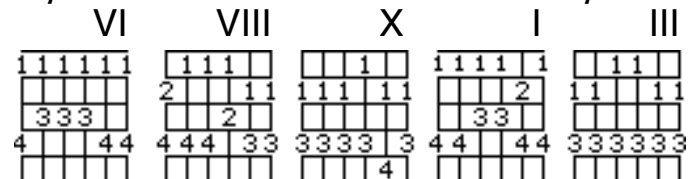
Improvise with B Lydian and Bma6/9 pent.:



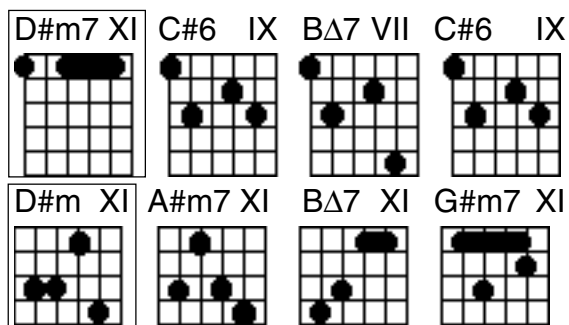
### C# Mixolydian chord progressions.



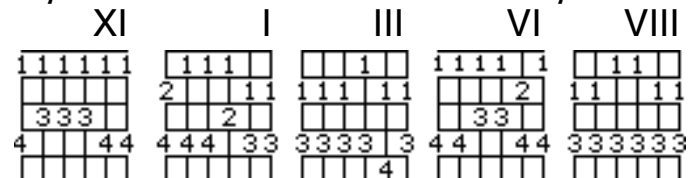
Improvise with C# Mixolydian and C#ma6/9 pent.:



### D# Aeolian chord progressions.

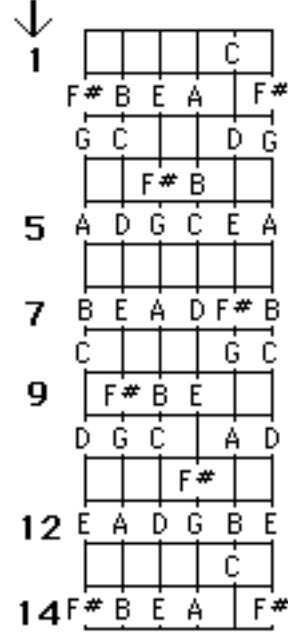


Improvise with D# Aeolian and D#m7/11 pent.:

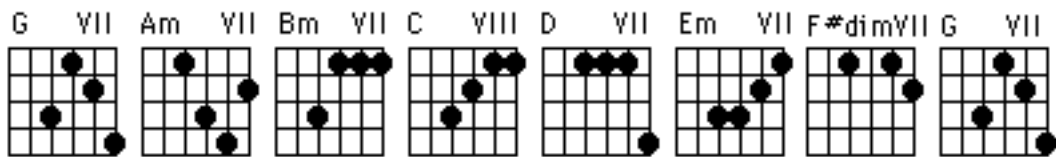


G MAJOR = A DORIAN = B PHRYGIAN = C LYDIAN = D MIXOLYDIAN = E AEOLIAN

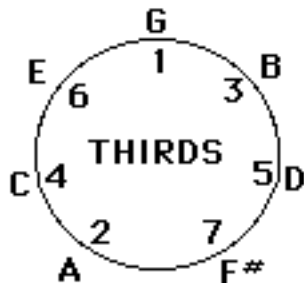
FRET



Triads constructed of consecutive G major scale thirds from the circle below.



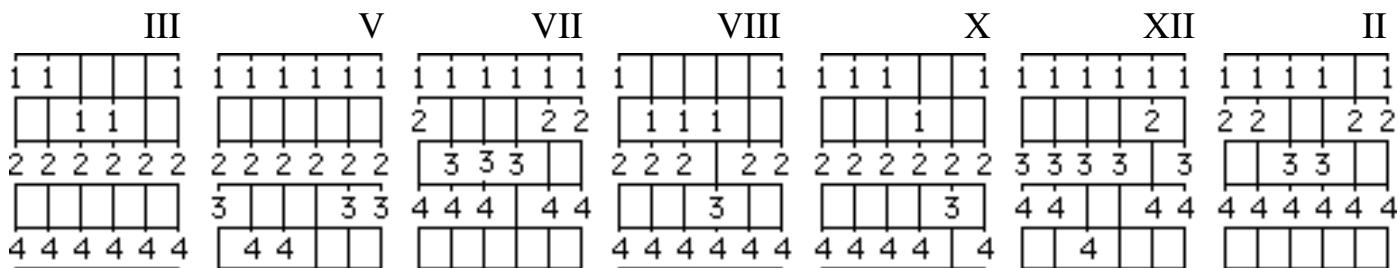
7th chords constructed of consecutive G major scale thirds from the circle below.



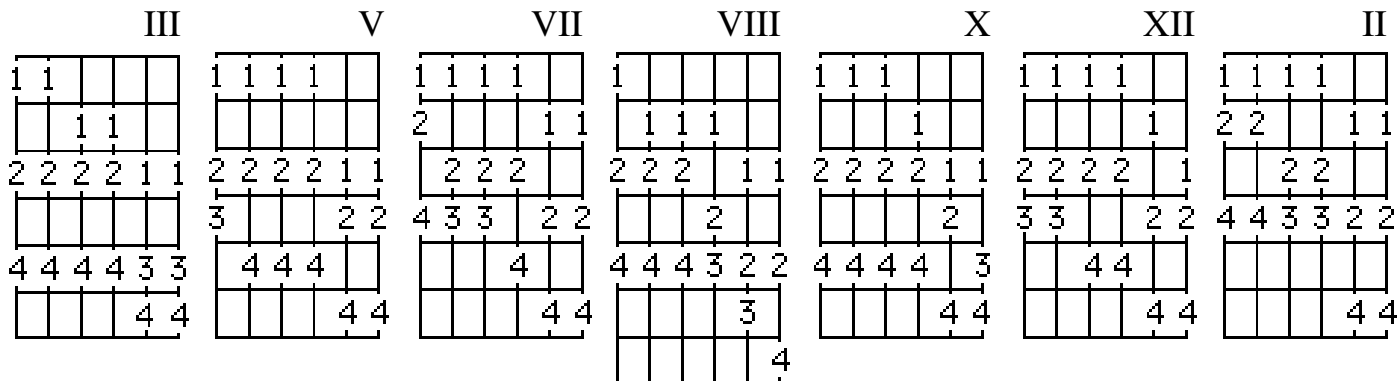
Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

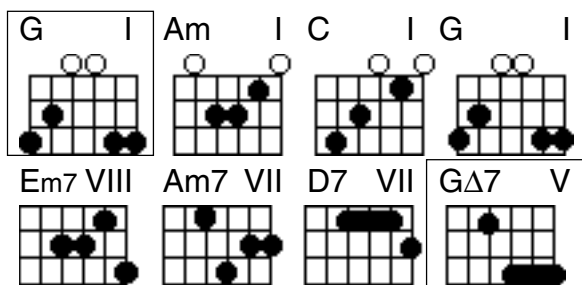
Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

SCALE FINGERINGS FOR G MAJOR, A DORIAN, B PHRYGIAN, C LYDIAN, D MIXOLYDIAN, E AEOLIAN:

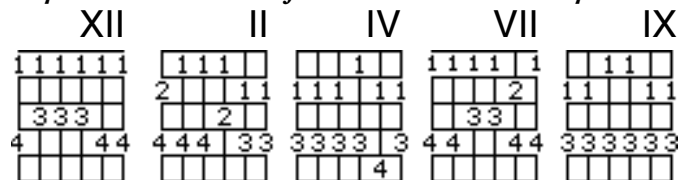
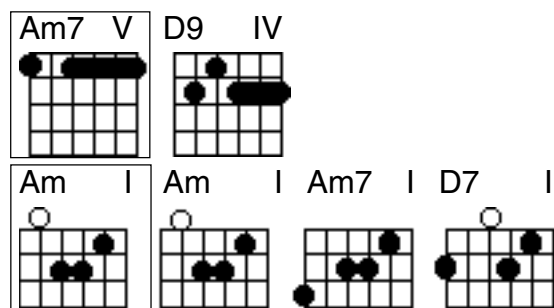


THREE NOTE PER STRING FINGERINGS

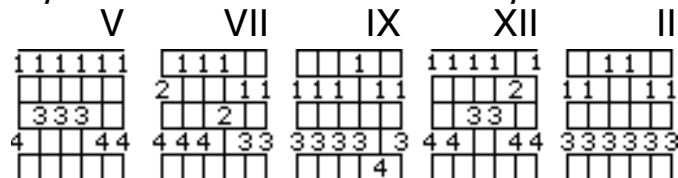
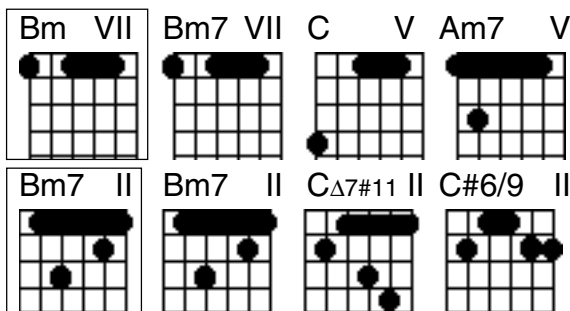


**G major chord progressions.**

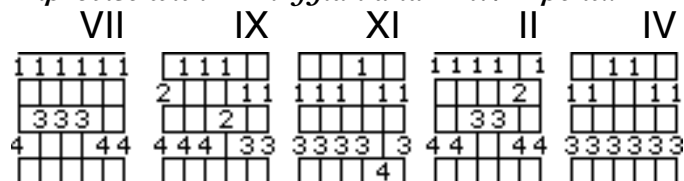
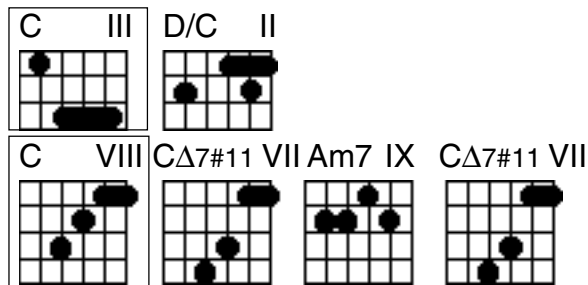
Improvise with G major scale and Gma6/9 pent.:

**A Dorian chord progressions.**

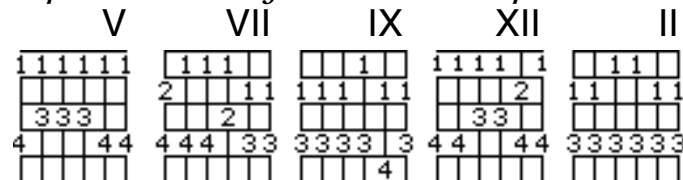
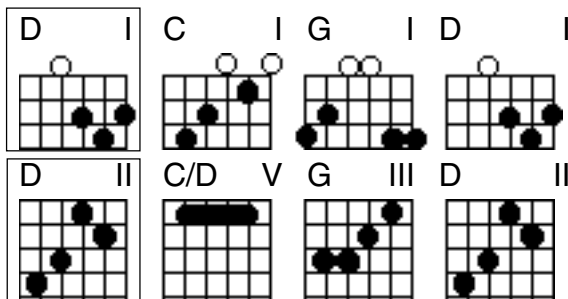
Improvise with A Dorian and Am7/11 pent.:

**B Phrygian chord progressions.**

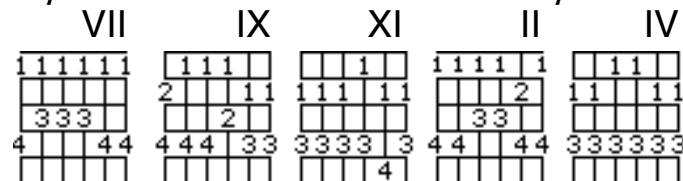
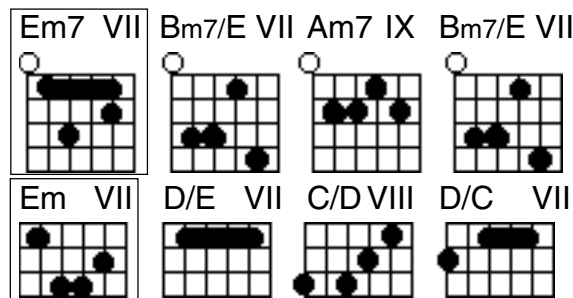
Improvise with B Phrygian and Bm7/11 pent.:

**C Lydian chord progressions.**

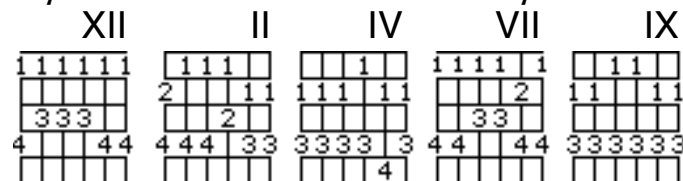
Improvise with C Lydian and Cma6/9 pent.:

**D Mixolydian chord progressions.**

Improvise with D Mixolydian and Dma6/9 pent.:

**E Aeolian chord progressions.**

Improvise with E Aeolian and Em7/11 pent.:



**Ab MAJOR = Bb DORIAN = C PHRYGIAN = Db LYDIAN = Eb MIXOLYDIAN = F AEOLIAN**

Triads constructed of consecutive Ab major scale thirds from the circle below.

7th chords constructed of consecutive Ab major scale thirds from the circle below.

Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

The diagram includes a fretboard with frets 1, 5, 7, 9, 12, and 14 marked. It shows various triads and 7th chords constructed from the Ab major scale. A circle of thirds is shown with notes Ab, C, Eb, G, Bb, Db, F, and Ab. A list of scale fingerings for modes IV, VI, VIII, IX, XI, I, and III is provided at the bottom.

**SCALE FINGERINGS FOR Ab MAJOR, Bb DORIAN, C PHRYGIAN, Db LYDIAN, Eb MIXOLYDIAN, F AEOLIAN:**

IV VI VIII IX XI I III

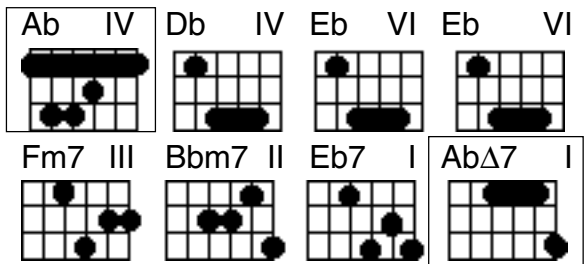
Scale fingerings for modes IV, VI, VIII, IX, XI, I, and III. Each mode is represented by a 4x4 grid of boxes, each containing a number (1-4) indicating the fretting finger for each string.

**THREE NOTE PER STRING FINGERINGS**

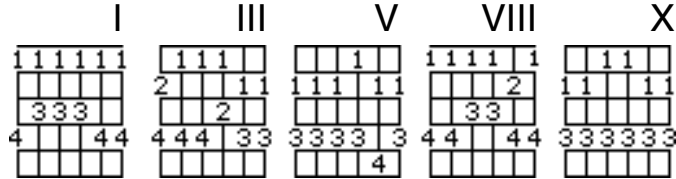
IV VI VIII IX XI I III

Three note per string fingerings for modes IV, VI, VIII, IX, XI, I, and III. Each mode is represented by a 4x4 grid of boxes, each containing a number (1-4) indicating the fretting finger for each string.

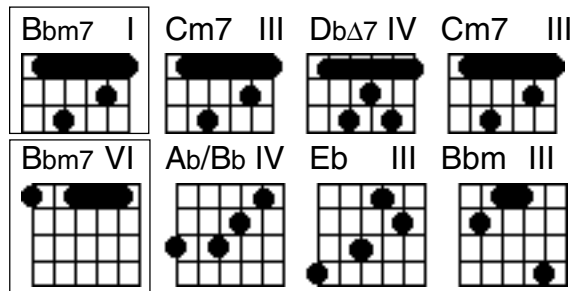
### Ab major chord progressions.



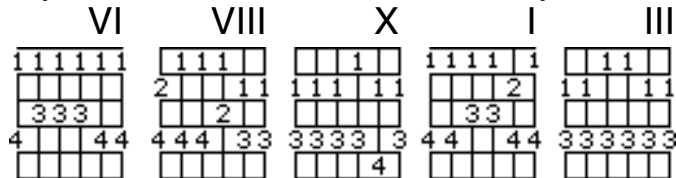
Improvise with Ab major scale and Abma6/9 pent.:



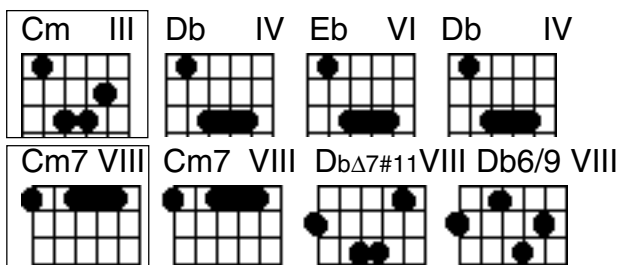
### Bb Dorian chord progressions.



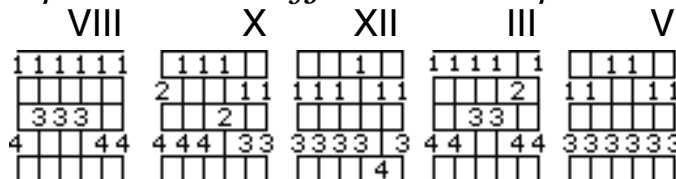
Improvise with Bb Dorian and Bbm7/11 pent.:



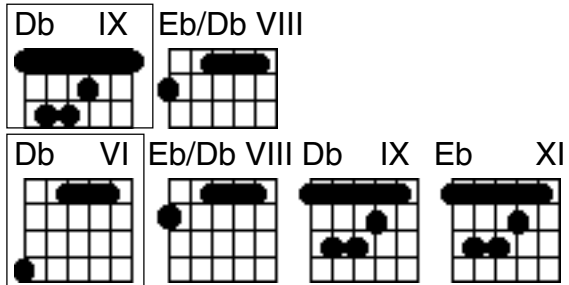
### C Phrygian chord progressions.



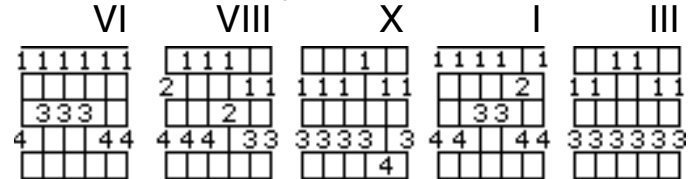
Improvise with C Phrygian and Cm7/11 pent.:



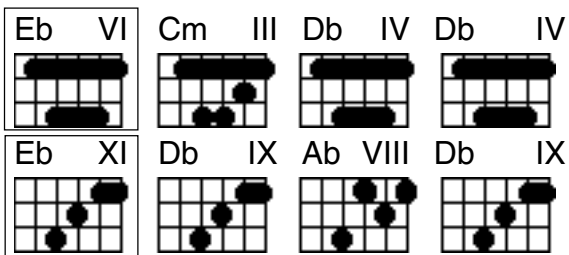
### Db Lydian chord progressions.



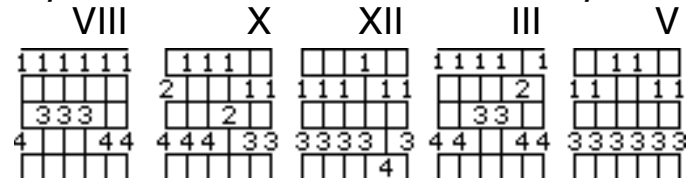
Improvise with Db Lydian and Dbma6/9 pent.:



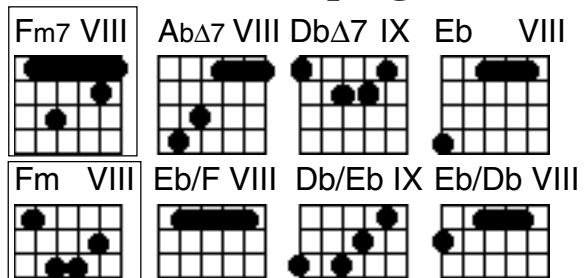
### Eb Mixolydian chord progressions.



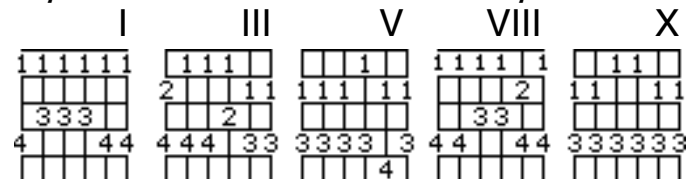
Improvise with Eb Mixolydian and Ebma6/9 pent.:



### F Aeolian chord progressions.



Improvise with F Aeolian and Fm7/11 pent.:



A MAJOR = B DORIAN = C# PHRYGIAN = D LYDIAN = E MIXOLYDIAN = F# AEOLIAN

**FRET**  
↓

1 G#  
F# B E A C# F#  
D  
G# C# F# B G#

5 A D E A  
G# C#

7 B E A D F# B

9 C# F# B E G# C#  
D A D  
G# C# F#

12 E A D B E

14 F# B E A C# F#

Triads constructed of consecutive A major scale thirds from the circle below.

A VII Bm VII C#m VI D VII E VII F#m VI G#dim VII A VII

7th chords constructed of consecutive A major scale thirds from the circle below.

Ama7 VII Bm7 VII C#m7 VII Dma7 VII E7 VII F#m7 VII G#m7b5 VII Ama7 VII

A

THIRDS

1 3 5 7 2 4 6

F# C# E G# B D

Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

SCALE FINGERINGS FOR A MAJOR, B DORIAN, C# PHRYGIAN, D LYDIAN, E MIXOLYDIAN, F# AEOLIAN:

V VII IX X XII II IV

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

THREE NOTE PER STRING FINGERINGS

V VII IX X XII II IV

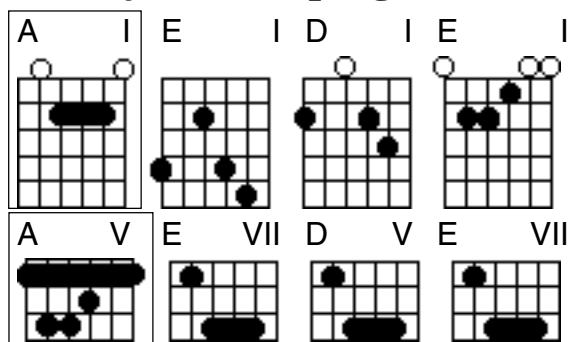
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

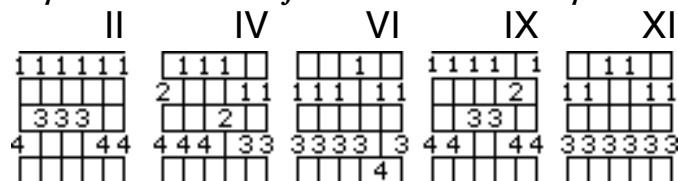
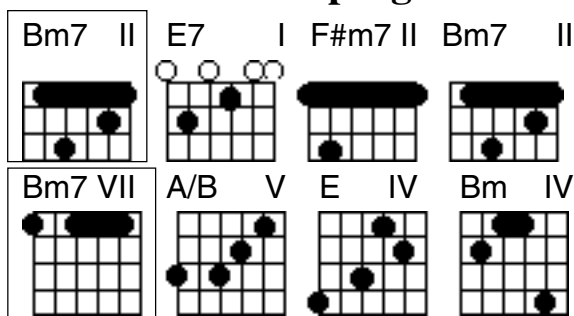
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

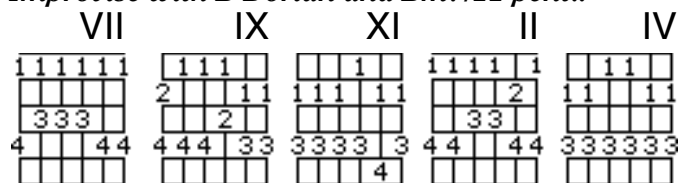
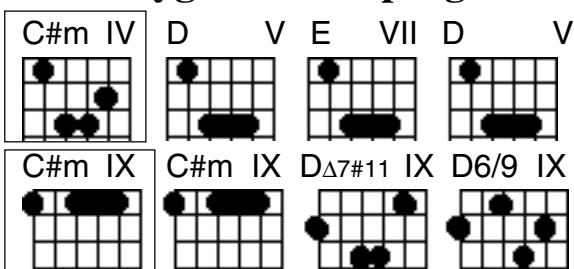


**A major chord progressions.**

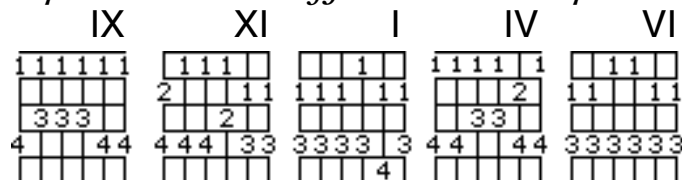
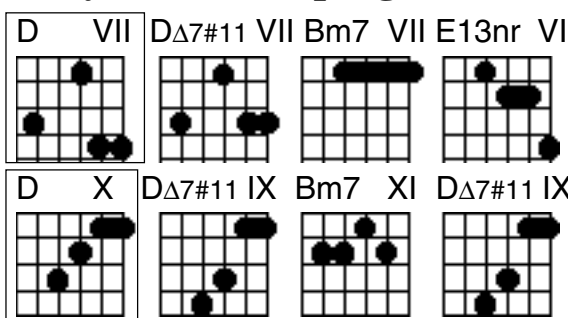
Improvise with A major scale and Ama6/9 pent.:

**B Dorian chord progressions.**

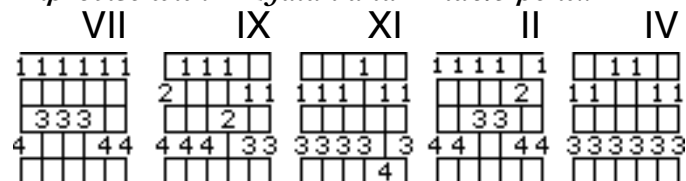
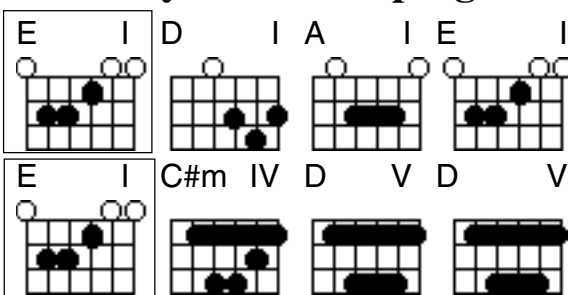
Improvise with B Dorian and Bm7/11 pent.:

**C# Phrygian chord progressions.**

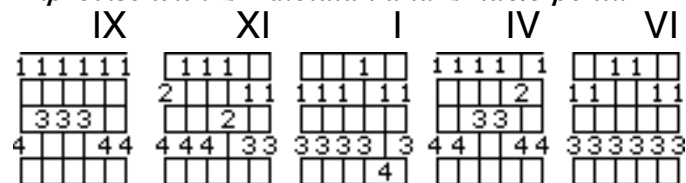
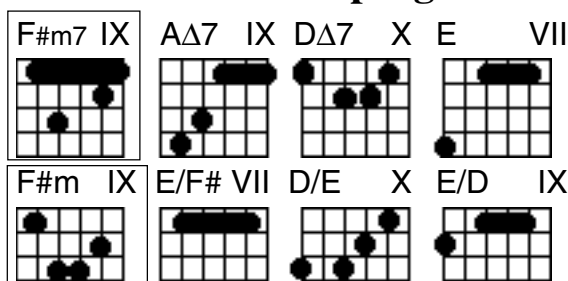
Improvise with C# Phrygian and C#m7/11 pent.:

**D Lydian chord progressions.**

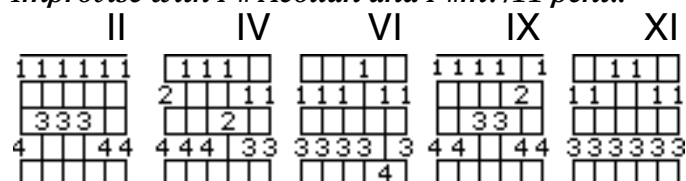
Improvise with D Lydian and Dma6/9 pent.:

**E Mixolydian chord progressions.**

Improvise with E Mixolydian and Ema6/9 pent.:

**F# Aeolian chord progressions.**

Improvise with F# Aeolian and F#m7/11 pent.:



**Bb MAJOR = C DORIAN = D PHRYGIAN = Eb LYDIAN = F MIXOLYDIAN = G AEOLIAN**

Triads constructed of consecutive Bb major scale thirds from the circle below.

7th chords constructed of consecutive Bb major scale thirds from the circle below.

Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box. Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

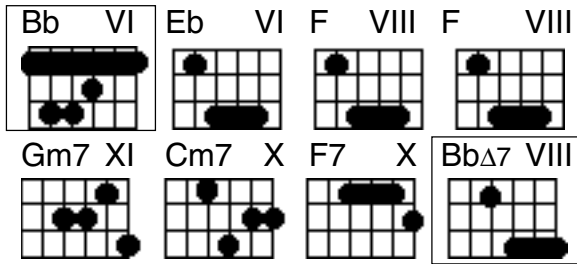
SCALE FINGERINGS FOR Bb MAJOR, C DORIAN, D PHRYGIAN, Eb LYDIAN, F MIXOLYDIAN, G AEOLIAN:

VI VIII X XI I III V

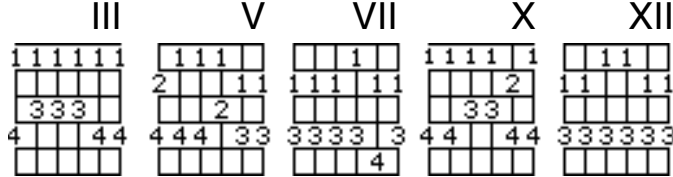
THREE NOTE PER STRING FINGERINGS

VI VIII X XI I III V

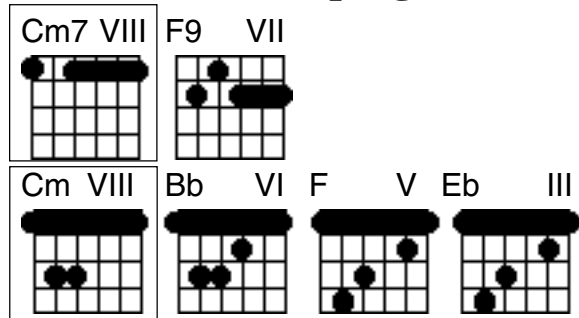
### Bb major chord progressions.



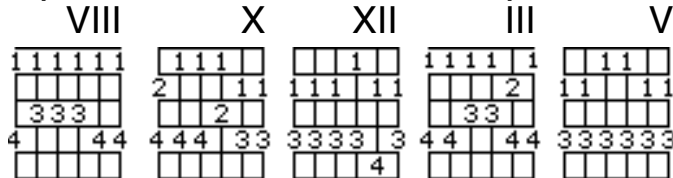
Improvise with Bb major scale and Bbma6/9 pent.:



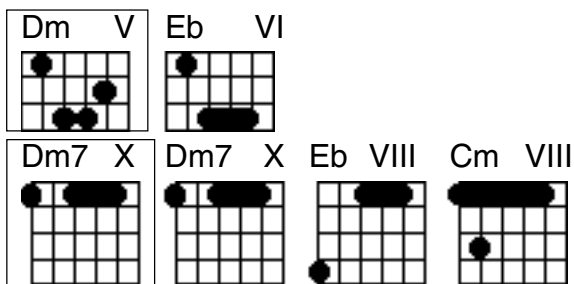
### C Dorian chord progressions.



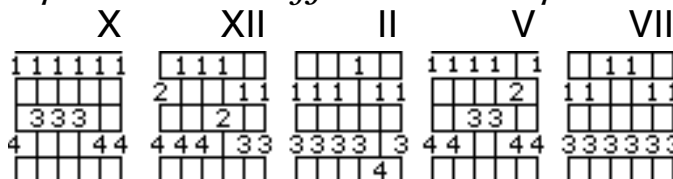
Improvise with C Dorian and Cm7/11 pent.:



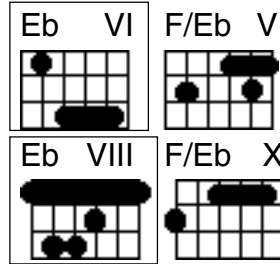
### D Phrygian chord progressions.



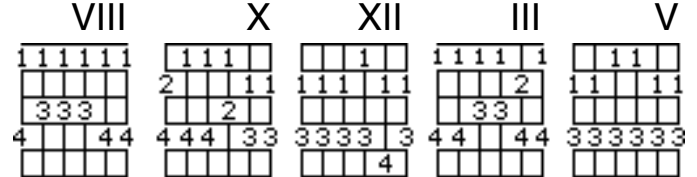
Improvise with D Phrygian and Dm7/11 pent.:



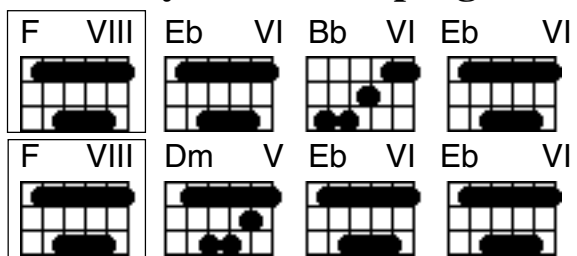
### Eb Lydian chord progressions.



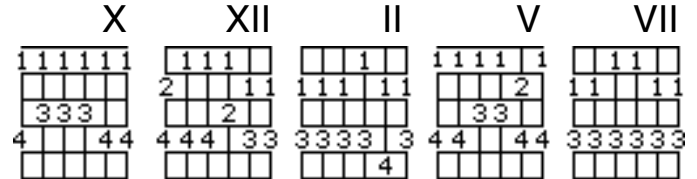
Improvise with Eb Lydian and Ebma6/9 pent.:



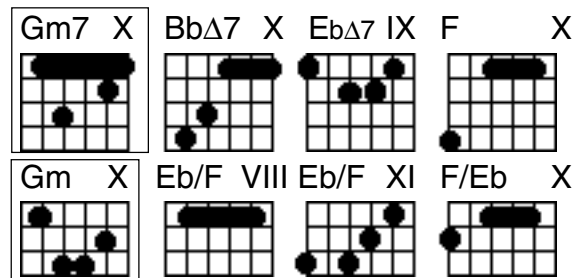
### F Mixolydian chord progressions.



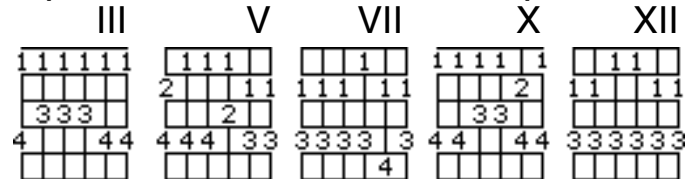
Improvise with F Mixolydian and Fma6/9 pent.:



### G Aeolian chord progressions.



Improvise with G Aeolian and Gm7/11 pent.:



**B MAJOR = C# DORIAN = D# PHRYGIAN = E LYDIAN = F# MIXOLYDIAN = G# AEOLIAN**

FRET

↓

1 A# D# G#  
F# B E C# F#  
A#  
G# C# F# B D# G#

5 A# D# G# C# A#

7 B E F# B  
A# D#

9 C# F# B E G# C#  
D# C# F# A# D#

12 E B E  
D# G#

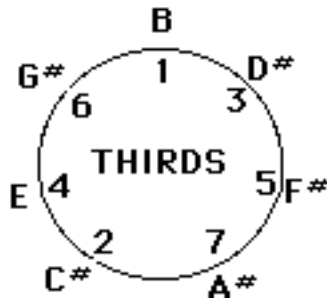
14 F# E C# F#

Triads constructed of consecutive B major scale thirds from the circle below.

B VII C#m VI D#m VI E VII F# VI G#m VII A#dim V B VII

7th chords constructed of consecutive B major scale thirds from the circle below.

Bma7 VI C#m7 V D#m7 IV Ema7 V F#7 VII G#m7 VI A#m7b5 IV Bma7 VI



Tape record each of the chord progressions on the next page, strumming one of the rhythms in Chapter 23, Section J, examples 1 through 77. Each row of chords is a complete progression, which should be repeated. End each progression on the chord enclosed in a box.

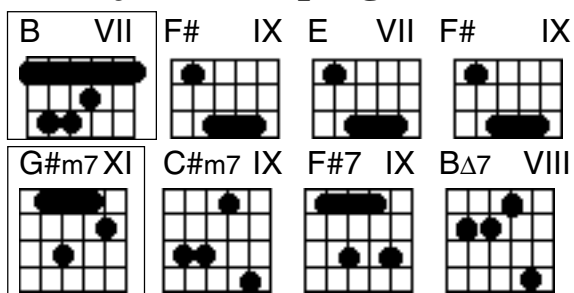
Improvise using the scale fingerings at the bottom of this page or with the pentatonic scale fingerings shown after each set of chord progressions.

SCALE FINGERINGS FOR B MAJOR, C# DORIAN, D# PHRYGIAN, E LYDIAN, F# MIXOLYDIAN, G# AEOLIAN:

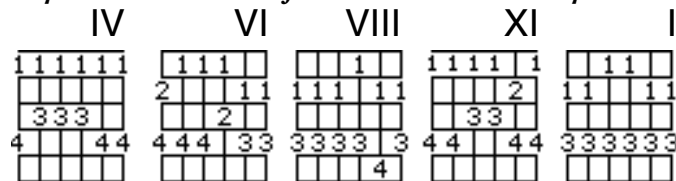
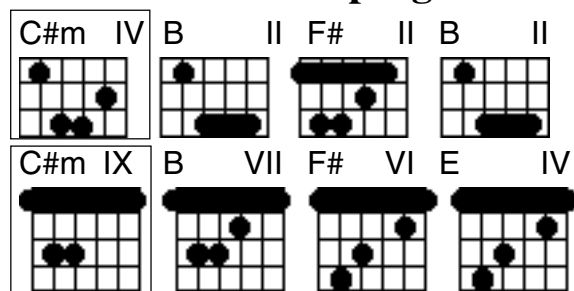
VII IX XI XII II IV VI

THREE NOTE PER STRING FINGERINGS

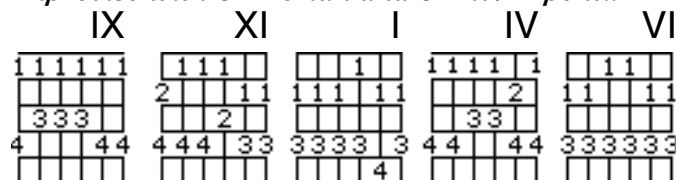
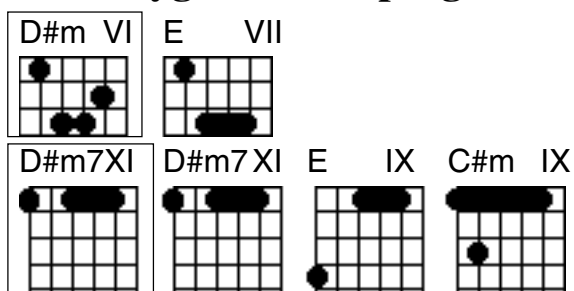
VII IX XI XII II IV VI

**B major chord progressions.**

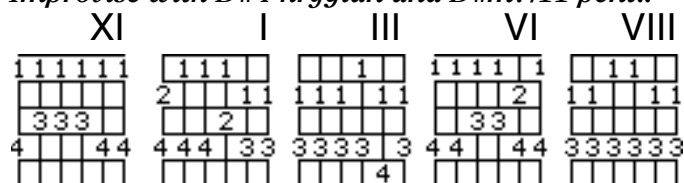
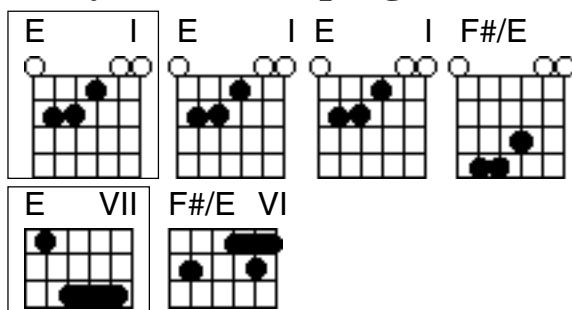
Improvise with B major scale and Bma6/9 pent.:

**C# Dorian chord progressions.**

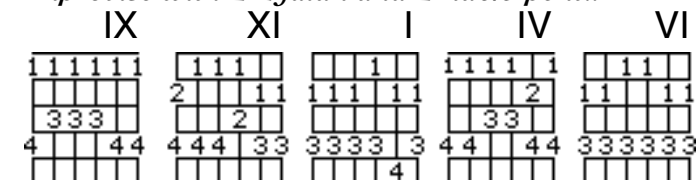
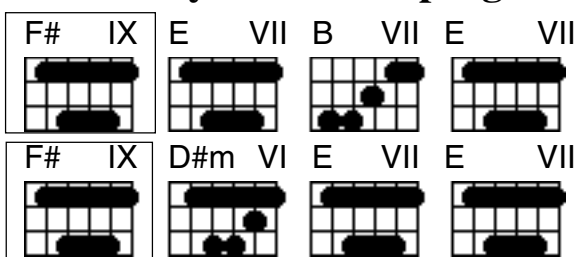
Improvise with C# Dorian and C#m7/11 pent.:

**D# Phrygian chord progressions.**

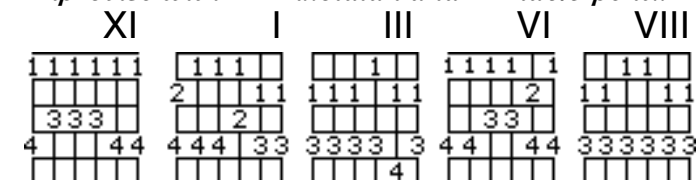
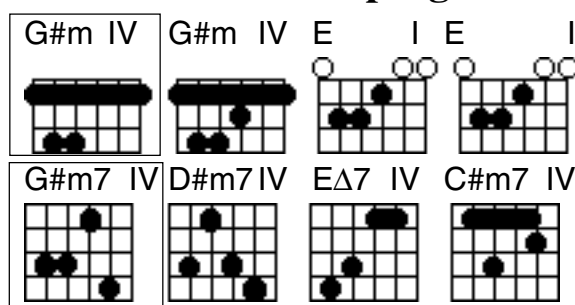
Improvise with D# Phrygian and D#m7/11 pent.:

**E Lydian chord progressions.**

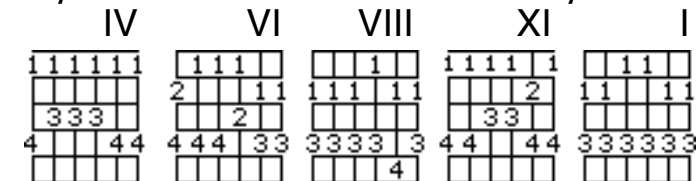
Improvise with E Lydian and Ema6/9 pent.:

**F# Mixolydian chord progressions.**

Improvise with F# Mixolydian and F#ma6/9 pent.:

**G# Aeolian chord progressions.**

Improvise with G# Aeolian and G#m7/11 pent.:



# CHAPTER 5: MAJOR SCALE TONE CHORDS

## A. SIMPLE TRIADS CONSTRUCTED FROM INTERVALS

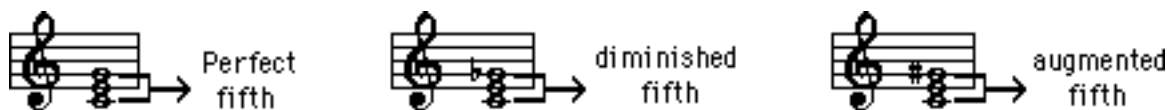
A *triad* is a three note chord consisting of (1) a root (after which the triad gets its letter name), (2) an “upper third” and (3) an “upper fifth.”



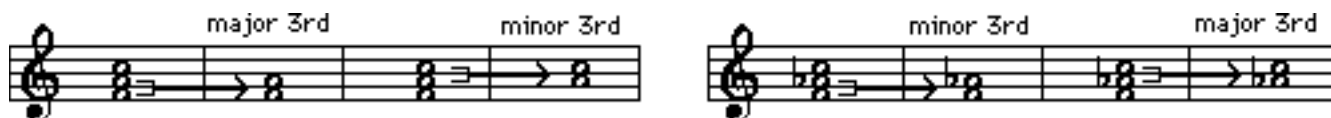
An *upper third* in a triad is the note a major or minor third above the root.



An *upper fifth* in a triad is the note an interval of a fifth above the root. The fifth may be a perfect fifth (3 and 1/2 steps), a diminished 5th (3 whole steps), or an augmented fifth (4 whole steps).



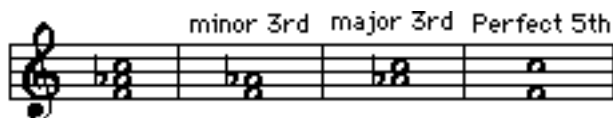
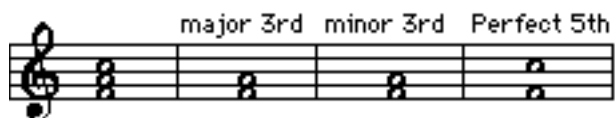
*Stacked thirds* may be used to describe the intervals in a triad. The interval from the root to the third is, of course, a major or minor third. The interval from the third to the fifth is also a major or minor third. Therefore, since one third is being used “on top” of another, the term “stacked thirds” may be used.



*There are four common kinds of triads:*

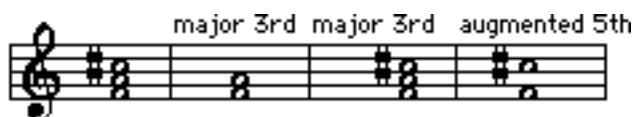
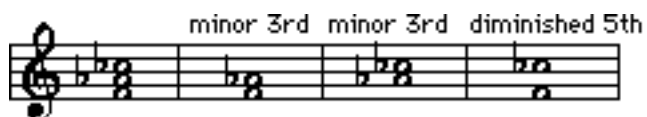
- (1) Major triad  
root to 3rd = major 3rd  
3rd to 5th = minor 3rd  
root to 5th = perfect 5th

- (2) Minor triad  
root to 3rd = minor 3rd  
3rd to 5th = major 3rd  
root to 5th = perfect 5th



- (3) Diminished triad  
root to 3rd = minor 3rd  
3rd to 5th = minor 3rd  
root to 5th = diminished 5th

- (4) Augmented triad  
root to 3rd = major 3rd  
3rd to 5th = major 3rd  
root to 5th = augmented 5th

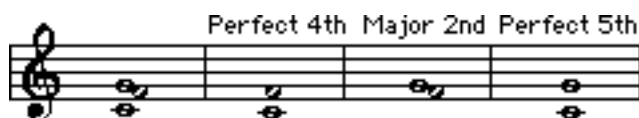


## B. TRIADS WITHOUT A THIRD

Two uncommon kinds of triads, the suspended 2nd and the suspended 4th, do not have a third. Instead, they replace the third with a second or fourth. These suspended triads cannot be conceived in “stacked thirds.” Instead, they must be conceived in fourths and seconds. A suspended 4th chord has a perfect fourth with a major second on top of it. A suspended 2nd chord has a major second with a perfect fourth on top of it.

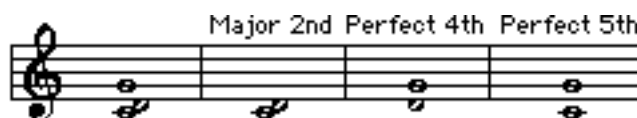
### (1) Suspended 4th triad

root to 4th = perfect 4th  
4th to 5th = major 2nd  
root to 5th = perfect 5th



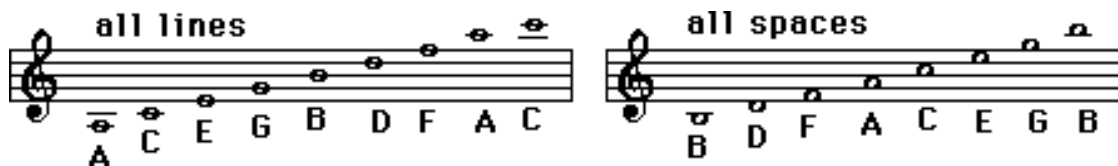
### (1) Suspended 2nd triad

root to 2nd = major 2nd  
2nd to 5th = perfect 4th  
root to 5th = perfect 5th



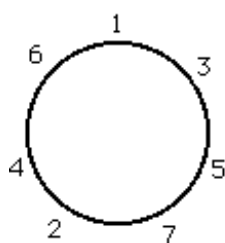
## C. TERTIAN CYCLES (CYCLES OF THIRDS) ON THE MAJOR SCALE

Triads can be constructed from the major scale by using an every-other-note pattern: 1, 3, 5, 7, 2, 4, 6, 1, 3, 5, etc. On the staff, this creates a pattern of notes all on lines or all on spaces.

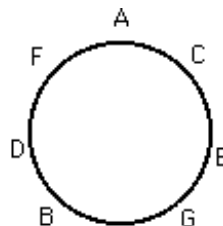


This is easy to conceive in this cycle of thirds, called a *tertian cycle*:

Numbered Scale Steps



Natural Notes



## D. TRIADS CONSTRUCTED FROM MAJOR SCALE-TONE THIRDS

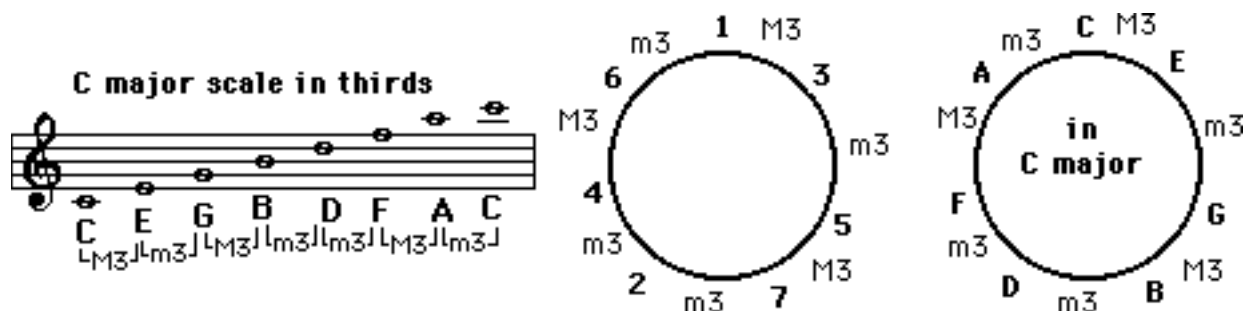
Triads can be constructed with three notes in a row from the tertian cycle. Using the major scale in a cycle of thirds, three types of triads can be constructed: major, minor and diminished.

*The intervals in the tertian cycle are irregular, just like the pattern of the major scale is irregular:*

major scale step	I	II	III	IV	V	VI	VII	I
whole steps apart	1	1	1/2	1	1	1	1/2	

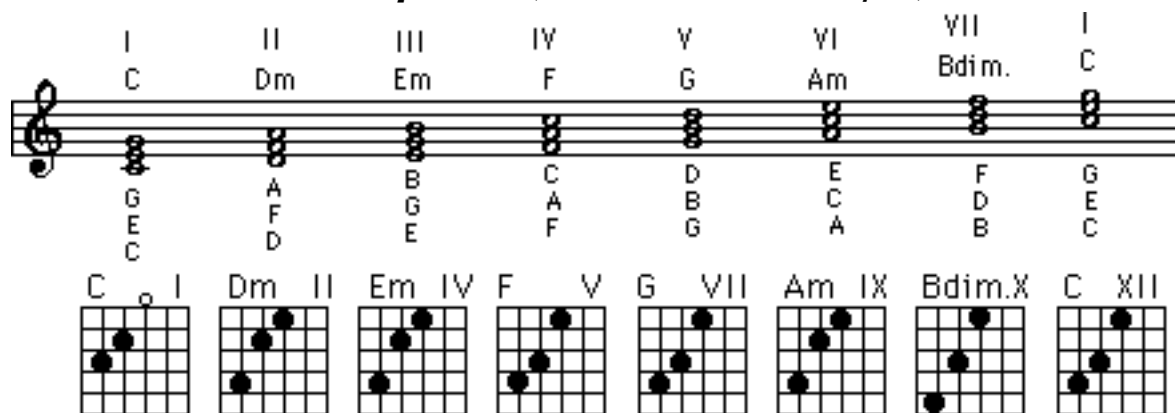
**EXAMPLE IN C MAJOR on one string to ease interval recognition.**





Triads constructed in stacked thirds on any major scale have these particular qualities on each step.

**C major scale tone triads in root position** (see Section H of this chapter).



### Major Scale Tone Triads.

Scale step:	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
Roman numeral:	I	II	III	IV	V	VI	VII
Triad quality:	Major	minor	minor	major	major	minor	diminished
Key of C	C	Dm	Em	F	G	Am	Bdim
Key of G	G	Am	Bm	C	D	Em	F#dim
Key of F	F	Gm	Am	Bb	C	Dm	Edim
Key of D	D	Em	F#m	G	A	Bm	C#dim
Key of Bb	Bb	Cm	Dm	Eb	F	Gm	Adim
Key of A	A	Bm	C#m	D	E	F#m	G#dim
Key of Eb	Eb	Fm	Gm	Ab	Bb	Cm	Ddim
Key of E	E	F#m	G#m	A	B	C#m	D#dim
Key of Ab	Ab	Bbm	Cm	Db	Eb	Fm	Gdim
Key of B	B	C#m	D#m	E	F#	G#m	A#dim
Key of Db	Db	Eb	Fm	Gb	Ab	Bbm	Cdim
Key of F#	F#	G#m	A#m	B	C#	D#m	E#dim
Key of Gb	Gb	Abm	Bbm	Cb	Db	Ebm	Fdim



## Triads Constructed From F Major Scale Fingerings.

Each chord name is shown above the chord diagram before the equal sign (“=”). The notes in each chord are listed after the equal sign. All of these chords have repeated notes. Some notes have been doubled or tripled.

**I**

<p>F B<math>\flat</math> C F</p> <p>E A</p> <p>G C F B<math>\flat</math> D G</p> <p>A D G(C) E A</p>	<p>F=FAC</p>	<p>Gm=GB<math>\flat</math>D</p>	<p>Am=ACE</p>	<p>B<math>\flat</math>=B<math>\flat</math>DF</p>	<p>C=CEG</p>	<p>Dm=DFA</p>	<p>Edim=EGB<math>\flat</math></p>
--	--------------	---------------------------------	---------------	--	--------------	---------------	-----------------------------------

**III**

<p>G C F B<math>\flat</math> D G</p> <p>A D G C E A</p> <p>B<math>\flat</math> F B<math>\flat</math></p> <p>E A(D)</p>	<p>F=FAC</p>	<p>Gm=GB<math>\flat</math>D</p>	<p>Am=ACE</p>	<p>B<math>\flat</math>=B<math>\flat</math>DF</p>	<p>C=CEG</p>	<p>Dm=DFA</p>	<p>Edim=EGB<math>\flat</math></p>
--	--------------	---------------------------------	---------------	--	--------------	---------------	-----------------------------------

**V**

<p>A D G C E A</p> <p>B<math>\flat</math> F B<math>\flat</math></p> <p>E A D</p> <p>C F B<math>\flat</math> G C</p>	<p>F=FAC</p>	<p>Gm=GB<math>\flat</math>D</p>	<p>Am=ACE</p>	<p>B<math>\flat</math>=B<math>\flat</math>DF</p>	<p>C=CEG</p>	<p>Dm=DFA</p>	<p>Edim=EGB<math>\flat</math></p>
---	--------------	---------------------------------	---------------	--	--------------	---------------	-----------------------------------

**VI**

<p>B<math>\flat</math> (F)B<math>\flat</math></p> <p>E A D</p> <p>C F B<math>\flat</math> G C</p> <p>E</p> <p>D G C F A D</p>	<p>F=FAC</p>	<p>Gm=GB<math>\flat</math>D</p>	<p>Am=ACE</p>	<p>B<math>\flat</math>=B<math>\flat</math>DF</p>	<p>C=CEG</p>	<p>Dm=DFA</p>	<p>Edim=EGB<math>\flat</math></p>
---	--------------	---------------------------------	---------------	--	--------------	---------------	-----------------------------------

**VIII**

<p>C F B<math>\flat</math> G C</p> <p>E</p> <p>D G C F A D</p> <p>B<math>\flat</math></p> <p>E A D(G) E</p>	<p>F=FAC</p>	<p>Gm=GB<math>\flat</math>D</p>	<p>Am=ACE</p>	<p>B<math>\flat</math>=B<math>\flat</math>DF</p>	<p>C=CEG</p>	<p>Dm=DFA</p>	<p>Edim=EGB<math>\flat</math></p>
---	--------------	---------------------------------	---------------	--	--------------	---------------	-----------------------------------

**X**

<p>D G C F A D</p> <p>B<math>\flat</math></p> <p>E A D G E</p> <p>F B<math>\flat</math> C F</p> <p>E(A)</p>	<p>F=FAC</p>	<p>Gm=GB<math>\flat</math>D</p>	<p>Am=ACE</p>	<p>B<math>\flat</math>=B<math>\flat</math>DF</p>	<p>C=CEG</p>	<p>Dm=DFA</p>	<p>Edim=EGB<math>\flat</math></p>
---	--------------	---------------------------------	---------------	--	--------------	---------------	-----------------------------------

**XII**

E A D G   E	F=FAC	Gm=GBbD	Am=ACE	Bb=BbDF	C=CEG	Dm=DFA	Edim=EGbBb
F Bb   C F							
E A							
G C F Bb D G							

## E. THREE MAJOR TRIADS FROM EACH MAJOR SCALE.

Using the method of construction outlined in Section D (above), three major triads can be constructed from one major scale.

The *I Major Triad* (one major triad). Major scale tones 1, 3 and 5 can be combined to form a major chord with its root on "1."

**G major scale** 1 2 3 4 5 6 7 1  
G A B C D E F# G

**G major arpeggio** 1 3 5  
G B D

**G major chord** 1 3 5  
G B D

**inversions**

1 3 5 G B D	3 1 5 B D G	1 5 3 G D B	1 5 3 G D B
8	7	8	8
9	9	9	9
10	10	10	10

The *IV Major Triad* Major scale tones 4, 6 and 1 can be combined to form a major chord with its root on "4."

**G major scale** 1 2 3 4 5 6 7 1  
G A B C D E F# G

**C major arpeggio** 4 6 1  
C E G

**C major chord** 4 6 1  
C E G

**inversions**

4 6 1 C E G	6 4 1 E G C	4 1 6 C G E	4 1 6 C G E
8	8	8	8
9	9	9	9
10	10	10	10

**repeating notes**

The *V Major Triad*. Major scale tones 5, 7 and 2 can be combined to form a major chord with its root on "5." This employs every other scale tone from "5."

**G major scale** 1 2 3 4 5 6 7 1 2  
G A B C D E F# G A

**D major arpeggio** 5 7 2  
D F# A

**D major chord** 5 7 2  
D F# A

**inversions**

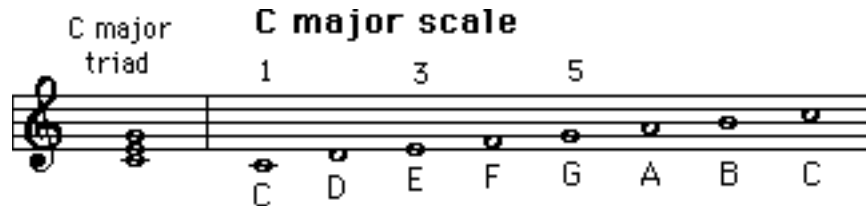
5 7 2 D F# A	7 5 2 F# A D	5 2 7 D A F#	5 2 7 D A F#
8	8	8	8
9	9	9	9
10	10	10	10

**repeating notes**

## F. ONE MAJOR TRIAD COMMON TO THREE MAJOR SCALES

Each major triad occurs on:

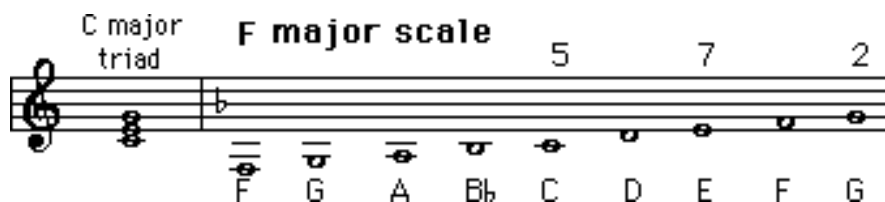
- (1) Step 1 of a major scale after which it is named.



- (2) Step 4 of a major scale with its tone center a perfect fourth below the chord root. This produces a “IV major triad” from the chosen major scale, using scale tones 4, 6, and 1.



- (3) Step 5 of a major scale with its tone center a perfect fifth below the chord root. This produces a “V major chord” from the chosen major scale, using tones 5, 7 and 2.



## G. THREE MINOR TRIADS FROM EACH MAJOR SCALE.

Using the method of construction outlined in Section D of this chapter, three minor chords can be constructed from one major scale:

1. The *II Minor Triad*. Major scale tones 2, 4 and 6 can be combined to form a minor chord with its root on “2.”

G major scale	A minor arpeggio	A minor chord	inversions	repeating notes
1 2 3 4 5 6 7 1 G A B C D E F# G	2 4 6 A C E			

- (2) The *III Minor Triad*. Major scale tones 3, 5 and 7 can be combined to form a minor chord with its root on “3.” This employs every other scale tone from “3.”

G major scale      B minor arpeggio      B minor chord      inversions      repeating notes

1 2 3 4 5 6 7 1 2      3 5 7      F# D B      D F# B      F# D B      F# D B      F# D B

T      7      7      2      2      2      2

A      5-7-9      7      7      4      4      4

B      5-7-9      9      9      5      5      5

- (3) The *VI Minor Triad*. Major scale tones 6, 1 and 3 can be combined to form a minor chord with its root on “6.” This employs every other scale tone from “6.”

G major scale      E minor arpeggio      E minor chord      inversions      repeating notes

6 7 1 2 3 4 5 6 7 1      6 1 3      B G E      G B E      G B E      G B E      G B E

T      7-8      7-8      4      4      4      4

A      5-7-9      5-9      5      5      5      5

B      7-9      7      7      7      7      7

## H. ONE MINOR TRIAD COMMON TO THREE MAJOR SCALES

Each minor triad occurs on:

- (1) Step 2 of a major scale with its tone center a major 2nd below the chord root. This produces a *II Minor Triad* from the chosen major scale, using scale tones 2, 4 and 6.

C minor triad      Bb major scale

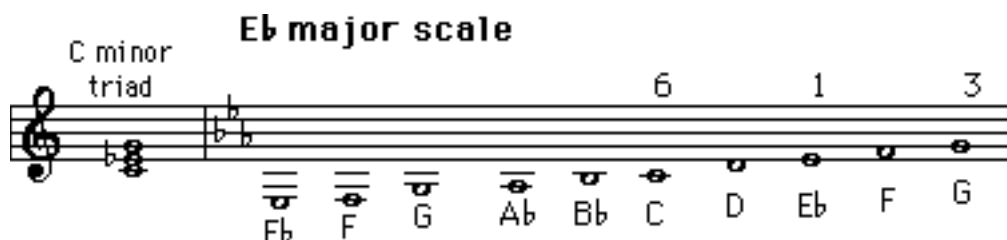
2 4 6      Bb C D Eb F G A Bb

- (2) Step 3 of a major scale with its tone center a major 3rd below the chord root. This produces a *III Minor Triad* from the chosen major scale, using scale tones 3, 5 and 7.

C minor triad      Ab major scale

3 5 7      Ab Bb C Db Eb F G Ab

- (3) Step 6 of a major scale with its tone center a major 6th below the chord root. This produces a *VI Minor Triad* from the chosen major scale, using scale t, 82-89ones 6, 1 and 3.



## I. MAJOR SCALE TONE SEVENTH CHORDS

Seventh chords constructed in stacked thirds on any major scale have these particular qualities on each step:

### EXAMPLE: C major scale tone seventh chords:

	I	II	III	IV	V	VI	VII	I
	CΔ7	Dm7	Em7	FΔ7	G7	Am7	Bm7b5	CΔ7
	B G E C	C A F D	D B G E	E C A F	F D B G	G E C A	A F D B	B G E C
T	0	1	3	5	6	8	10	12
A	0	2	4	5	7	9	10	12
B	3	5	7	8	10	12	14	15

<b>Scale step:</b>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>
<b>Roman numeral:</b>	I	II	III	IV	V	VI	VII
<b>Triad quality:</b>	Δ7	m7	m7	Δ7	7	m7	m7b5
Key of C	CΔ7	Dm7	Em7	FΔ7	G7	Am7	Bm7b5
Key of G	GΔ7	Am7	Bm7	CΔ7	D7	Em7	F#m7b5
Key of F	FΔ7	Gm7	Am7	BbΔ7	C7	Dm7	Em7b5
Key of D	DΔ7	Em7	F#m7	GΔ7	A7	Bm7	C#m7b5
Key of Bb	BbΔ7	Cm7	Dm7	EbΔ7	F7	Gm7	Am7b5
Key of A	AΔ7	Bm7	C#m7	DΔ7	E7	F#m7	G#m7b5
Key of Eb	EbΔ7	Fm7	Gm7	AbΔ7	Bb7	Cm7	Dm7b5
Key of E	EΔ7	F#m7	G#m7	AΔ7	B7	C#m7	D#m7b5
Key of Ab	AbΔ7	Bbm7	Cm7	DbΔ7	Eb7	Fm7	Gm7b5
Key of B	BΔ7	C#m7	D#m7	EΔ7	F#7	G#m7	A#m7b5
Key of Db	DbΔ7	Eb7	Fm7	GbΔ7	Ab7	Bbm7	Cm7b5
Key of F#	F#Δ7	G#m7	A#m7	BΔ7	C#7	D#m7	E#m7b5
Key of Gb	GbΔ7	Abm7	Bbm7	CbΔ7	Db7	Ebm7	Fm7b5

### Seventh Chords Constructed From F Major Scale Fingerings.

<p><b>I</b></p> <pre> F Bb       C F       E A     G C F Bb D G                   A D G(C) E A           </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>
<p><b>III</b></p> <pre> G C F Bb D G                 A D G C E A     Bb       F Bb         E A               </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>
<p><b>V</b></p> <pre> A D G C E A                 Bb       F Bb         E A D         C F Bb   G C           </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>
<p><b>VI</b></p> <pre> Bb       (F) Bb       E A D     C F Bb   G C             E     D G C F A D           </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>
<p><b>VIII</b></p> <pre> C F Bb (G) C                         E     D G C F A D             Bb     E A D G   E           </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>
<p><b>X</b></p> <pre> D G C F A D           Bb     E A D G   E     F Bb       C F                       E               </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>
<p><b>XII</b></p> <pre> E A D G   E   F Bb       C F         E A         G C F Bb D G           </pre>	<p>F<math>\Delta</math>7 = FACE</p>	<p>Gm7 = GBbDF</p>	<p>Am7 = ACEG</p>	<p>Bb<math>\Delta</math>7 = BbDFA</p>	<p>C7 = CEGBb</p>	<p>Dm7 = DFAC</p>	<p>Em7b5 = EGBbD</p>

# CHAPTER 6: EAR TRAINING

The following ear training lessons involve ten different intervals and five different chord qualities. Follow the instructions below and use the cassette tape labeled “Rhythmic Reading” and “Ear Training”. The ear training part of the tape is immediately after the rhythmic reading.

The rhythmic reading part of the tape has a drum rhythm track. “Ear training” starts on the tape immediately after the drum rhythm track stops.

## INSTRUCTIONS

*Refer to and memorize the following abbreviations:*

P8 = perfect octave	maj. = major chord
P5 = perfect fifth	min. = minor chord
P4 = perfect fourth	dim. = diminished chord
°5 = diminished fifth	aug. = augmented chord
M2 = major second	sus. = suspended chord
m2 = minor second	
M3 = major third	
m3 = minor third	
M6 = major sixth	
m6 = minor sixth	

Interval and chord examples are at the beginning of the ear training section of the tape. If your cassette player has a return to zero function, reset the counter at the beginning of the ear training section.

Listen to the examples of the following intervals and chords:

Intervals - P8, P5, P4, °5, M3, m3, M2, m2, M6, m6

Chords - Major, Min., Dim., Aug., Sus.

Listen to the interval and chord examples again. Try to memorize the sound of each interval and chord so you can identify them when you hear them.

Immediately following the interval and chord examples on the tape, there are twelve ear training tests, with twenty intervals or chords to each test. Before each test, write the numbers 1 through 20 on a piece of paper. Listen to each test and write down the names for the intervals or chords.

If you have trouble, listen to the interval and chord examples again. If you still have trouble, you can listen to the tests while reading the answers.

The answers are provided on the following pages.

*Test 1. Melodic intervals: Perfect 4th, Perfect 5th, Perfect Octave*

1                      2                      3                      4

P5                      P4                      P8                      P5

5                      6                      7                      8

P4                      P8                      P5                      P8

9                      10                      11                      12

P5                      P4                      P5                      P4

13                      14                      15                      16

P8                      P4                      P8                      P5

17                      18                      19                      20

P4                      P8                      P4                      P4

*Test 2. Harmonic intervals: Perfect 4th, Perfect 5th, Perfect Octave*

1                      2                      3                      4                      5

P5                      P8                      P5                      P4                      P5

6                      7                      8                      9                      10

P8                      P5                      P5                      P8                      P8

11                      12                      13                      14                      15                      16

P5                      P8                      P5                      P4                      P5                      P4

17                      18                      19                      20

P4                      P5                      P8                      P8



*Test 3. Chords: major, minor and diminished*

1 2 3 4 5 6  
major major minor dimin. minor major  
7 8 9 10 11 12 13  
major minor dimin. minor major minor dimin.  
14 15 16 17 18 19 20  
minor major minor dimin. major minor major

*Test 4. Arpeggios: major, minor and diminished*

1 2 3 4  
major minor diminished major  
5 6 7 8  
major minor diminished diminished  
9 10 11 12  
major major major minor  
13 14 15 16  
major major minor major  
17 18 19 20  
major major minor major

*Test 5. Melodic intervals: P4, P5, P8, M3, m3 and diminished 5th*

1 2 3 4 5  
M3 m3 dim. 5 P8 dim. 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

Intervals: P5, P8, P8, P8, P5, P8, P4, P5, M3, P4, m3, m3, P8, P5, M3

*Test 6. Harmonic intervals: P4, P5, P8, M3, m3 and diminished 5th.*

1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

Intervals: P4, P8, P8, M3, P4, P5, P8, P5, P5, P4, P5, m3, M3, P5, M3, M3, P5, dim. 5, m3, m3

*Test 7. Chords: major, minor, diminished, augmented and suspended.*

1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

Chords: minor, major, dimin., augmented, dimin., sus., minor, major, major, major, minor, major, aug., major, sus., minor, minor, minor, sus., sus.

*Test 8. Arpeggios: major, minor, diminished, augmented and suspended.*

1 2 3 4  
suspended major minor major  
5 6 7 8  
major diminished diminished suspended  
9 10 11 12  
major major suspended augmented  
13 14 15 16  
major minor diminished minor  
17 18 19 20  
suspended minor major major

*Test 9. Melodic intervals: M2, m2, M3, m3, P4, P5 and diminished 5th.*

1 2 3 4 5  
M2 m2 M2 M2 m2  
6 7 8 9 10  
P4 m3 P5 P8 P5  
11 12 13 14 15  
P5 m3 dim. 5 P4 dim. 5  
16 17 18 19 20  
M2 m2 m2 P5 M3

*Test 10. Harmonic intervals: M2, m2, M3, m3, P4, P5 and diminished 5th.*

1 2 3 4 5 6  
P5 M2 P5 m2 P5 m3

7 8 9 10 11 12 13

14 15 16 17 18 19 20

P5 P4 P5 P8 P8 m2 m2

M2 P8 P4 M2 m3 M3 P4

Detailed description: This block contains musical notation for measures 7 through 20. Each measure shows a pair of notes on a five-line staff, with the interval name written below. The intervals are: 7 (P5), 8 (P4), 9 (P5), 10 (P8), 11 (P8), 12 (m2), 13 (m2), 14 (M2), 15 (P8), 16 (P4), 17 (M2), 18 (m3), 19 (M3), and 20 (P4).

*Test 11. Harmonic intervals: M6, m6, M2 and m2 (only).*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

M6 m6 m6 M2 m2

M6 m6 M2 m2 M6

m6 m2 m2 m6 M2

M2 M6 m6 M2 M6

Detailed description: This block contains musical notation for measures 1 through 20. Each measure shows a pair of notes on a five-line staff, with the interval name written below. The intervals are: 1 (M6), 2 (m6), 3 (m6), 4 (M2), 5 (m2), 6 (M6), 7 (m6), 8 (M2), 9 (m2), 10 (M6), 11 (m6), 12 (m2), 13 (m2), 14 (m6), 15 (M2), 16 (M2), 17 (M6), 18 (m6), 19 (M2), and 20 (M6).

*Test 12. Melodic intervals: M2, m2, M3, m3, P4, P5, dim. 5, M6, m6 and P8.*

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

M2 dim. 5 M3 P4 M6

m6 m6 P4 P5 P5

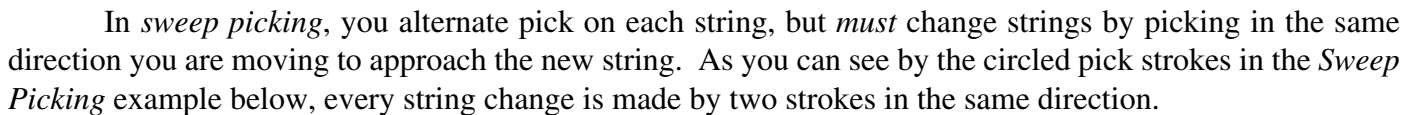
P5 m2 P4 P4 P4

P5 m2 m2 M3 m2

Detailed description: This block contains musical notation for measures 1 through 20. Each measure shows a pair of notes on a five-line staff, with the interval name written below. The intervals are: 1 (M2), 2 (dim. 5), 3 (M3), 4 (P4), 5 (M6), 6 (m6), 7 (m6), 8 (P4), 9 (P5), 10 (P5), 11 (P5), 12 (m2), 13 (P4), 14 (P4), 15 (P4), 16 (P5), 17 (m2), 18 (m2), 19 (M3), and 20 (m2).

### A. ALTERNATE PICKING, SWEEP PICKING AND “ECONOMY PICKING”

*The disadvantage in alternate picking is having to pass a string before picking it.* This requires picking a string abruptly after passing it and changing direction, giving little time to compensate any error in the path of your pick. In the following example, every string has to be passed before picking.



*Economy Picking.*

The first staff of music is in treble clef and 2/4 time. It contains a sequence of eighth and sixteenth notes. Above the staff, there are ten arrows indicating fingerings: down, up, down, up, down, up, down, up, down, up. The first three notes (G4, A4, B4) are beamed together. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), and B3 (half).

In the *Economy Picking* example above, the circled pick strokes are sweep picked. The changes from the third string to the second string and from the second string to the first string are *not* sweep picked, since to do so would require the fingering alteration used in the *Sweep Picking* example.

Play the following exercise with each of the three styles of picking.

Note that the complete exercise cannot be played with strict sweep picking. At the point where a question mark (?) is shown, the downstroke cannot be followed by another downstroke in movement to the fifth string.

**Alternate** – ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

**Sweep** --- ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ?

**Economy** -- ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

## B. FINGERPICK TECHNIQUE.

In classical guitar technique, the thumb is positioned nearly parallel to the sixth string, tipping downward slightly. The other fingers are used nearly perpendicular to the strings, their tips leaning slightly toward the fretboard. The fingers (excluding the thumb) are parallel to one another, nearly touching. All plucking should be performed with little movement of the back of the hand. The back of the hand should remain relaxed. There are two basic strokes:

The *rest stroke* follows through to the next string and comes to rest on it. When the rest stroke is used by the thumb, the smaller adjacent string is muted. When the rest stroke is used by another finger, the larger adjacent string is muted.

The *free stroke* curves away from the adjacent string as it follows through. Adjacent strings are not muted at all in using the free stroke.

## C. RIGHT HAND CHARACTERISTICS

### The Thumb (symbol: “p” for pulgar in Spanish).

*Advantages.* The right hand thumb can be versatile. Some players, such as Wes Montgomery have used the right thumb almost exclusively to pluck notes. In conjunction with the pick, it can be used to play harmonics. In Folk or Classical playing it plucks most of the bass notes. “Thumb” harmonics (see Book 1) can be performed by glancing the string with the side of the thumb (opposite the index finger) as you pick. Percussive harmonics can be played with the thumb using a quick twist of the forearm.

*Disadvantages.* Fingerpickers can accidentally hit and interrupt the movement of the index finger if they don’t keep the thumb and index finger separated far enough.

## **Holding the Pick Between the Thumb and Index Finger.**

*Advantages.* This is the most common manner of holding the pick. For most techniques, holding the pick between the ball of the thumb and the side of the index finger provides maximum stability, flexibility and control. It allows the other three fingers to be used for fingerpicking.

*Disadvantages.* Unless you use a thumb pick, the index finger and thumb can not work independently. It is difficult to switch rapidly from picking notes to right hand fretting, unless the pick is held between the thumb and *middle* finger.

## **The Index Finger (symbol: “i” for indice in Spanish).**

*Advantages.* The index finger is usually the most agile of the four fingers. The pick is usually held between the thumb and index finger.

Many harmonics techniques (see Book 1) are performed with the index finger. The nail of the index finger can be used to produce harmonics by glancing the string with it as you pick. This must be done at fractions of the *vibrating* string length: 1/2, 1/3, 1/4, 2/3, etc.

You can strum without using a pick by using the index finger relaxed, bending the joints of the index finger and not moving the back of the hand. Strum down with the fingernail and up with the fingertip.

The index finger usually works best for right hand fretting. By holding the pick solely with the middle finger, you can hold onto the neck with the thumb on one side and the ring finger on the other. This provides maximum stability for right hand fretting with the index finger.

*Disadvantages.* Holding the pick between the thumb and index finger will slow you down when trying to switch from picking notes to right hand fretting. Right hand fretting works better with picked notes when the pick is held between the thumb and middle finger.

## **Holding the Pick Between the Thumb and Middle finger.**

*Advantages.* This aids greatly in switching quickly from picked notes to right hand fretting.

*Disadvantages.* General use of this pick grip prevents use of the first finger in fingerpicking while holding the pick.

## **The Middle Finger (symbol: “m” for medio in Spanish).**

*Advantages.* Usually the longest finger, the middle finger has the greatest reach in fingerpicking. See advantages above for holding the pick between the middle finger and thumb.

*Disadvantages.* See disadvantages above for holding the pick between the middle finger and thumb.

## **The Ring Finger (symbol: “a” for annular in Spanish).**

*Advantages.* Provides stability in right hand fretting with the index finger (see 5a above). The ring finger is almost always free to fingerpick. The fingernail of the ring finger can be used to produce harmonics by glancing the string with it as you pick.

*Disadvantages.* The ring finger is usually shorter and has less independent movement than the index and middle finger.

## **The Little Finger**

The little finger is rarely used for fingerpicking. It is used in Flamenco techniques such as the Rasgueado.

## D. RIGHT HAND EXERCISES

### *Development of Strict Down-Up Picking and Legato*

*Legato* is the manner of performing notes without any noticeable silence between the notes. Legato passages should be smooth and connected, as if “played in one breath”.

*Staccato* is the manner of performing notes with silences between them. Staccato passages should be detached and choppy.

*Play each of the following exercises once legato, then once staccato.*

### 1. The five pentatonic (minor 7/11 or major 6/9) scale fingerings

#### (a) Major 6/9 and minor 7/11 pentatonic fingering 1

First position (I pos.) scale in 4/4 time. Treble clef, key signature of one flat (Bb). The scale is played in a legato manner. Fingerings are indicated by numbers 1-4. The bass staff shows the corresponding fret positions on the T, A, and B strings.

#### (b) Major 6/9 and minor 7/11 pentatonic fingering 2

Third position (III pos.) scale in 4/4 time. Treble clef, key signature of one flat (Bb). The scale is played in a legato manner. Fingerings are indicated by numbers 1-4. The bass staff shows the corresponding fret positions on the T, A, and B strings.

#### (c) Major 6/9 and minor 7/11 pentatonic fingering 3

Sixth position (VI pos.) scale in 4/4 time. Treble clef, key signature of one flat (Bb). The scale is played in a legato manner. Fingerings are indicated by numbers 1-4. The bass staff shows the corresponding fret positions on the T, A, and B strings.



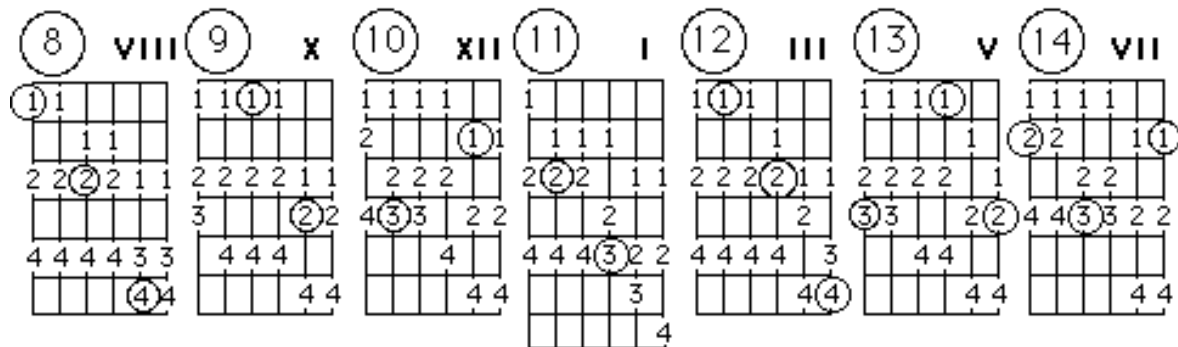


The remaining exercises are shown on diagrams only. They should all be played with strict down-up picking. Play them with the following variations:

- Start picking with an upstroke
- Start picking with a downstroke
- Play up and down in pitch
- Play down and up in pitch
- Play with three notes per beat
- Play with four notes per beat

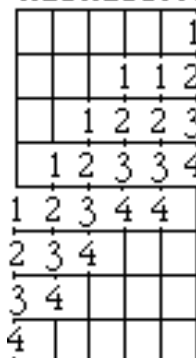
### 3. Three note per string major scale fingerings.

#### C MAJOR SCALE – THREE NOTES PER STRING

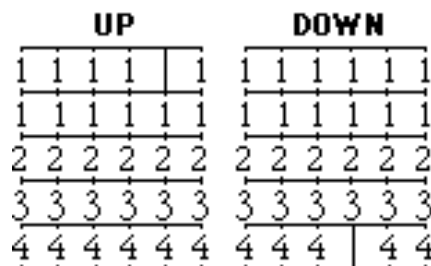


### 4. “Regressive” chromatic scale fingering.

#### REGRESSIVE



### 5. One position chromatic scale fingering.



## 6. Five pentatonic scale with chromatic fingerings.

The diagram shows five pentatonic scale patterns with chromatic fingerings. Each pattern is a 5x5 grid representing frets and strings. The patterns are labeled 'ASCEND OR DESCEND' and show fingerings for ascending and descending scales. The patterns are:

- Pattern 1:** Ascend/Descend. Fingering: 1 1 1 (1) 1 1, 2 2, 3 3 2, 4, 3 3 (3), 4.
- Pattern 2:** Ascend/Descend. Fingering: 1 1 1, 1 1 1 (1), 3 3 (3), 3 3, 4 4, 3.
- Pattern 3:** Ascend/Descend. Fingering: 1 1 (1), 1 1, 2 2, 3 3 3 3, 4 4 (4).
- Pattern 4:** Ascend. Fingering: 1 1, 1 1 1 1, 2 2 (2), 3 3, 4 (4), 4 4.
- Pattern 5:** Descend. Fingering: 1 1 1 1, 2 2 (2), 3 3, 4 (4), 4 4.
- Pattern 6:** Ascend/Descend. Fingering: 1 1 1, 2 2, 3 3 (3), 3 3, 4 4.

## 7. Selective rhythms on major scales employing continuous down-up picking and missing the string when you don't want a note.

*Example 1. Rhythms selected from 4 parts per beat:*

VII pos.

2 4 1 2 4 1 3 4 1 3 4 2

T 8-10 7-8-10 7-9-10 7-9 10-8 10 9-7 10-9-7 10-8-7 10-8

*Example 2. Rhythms selected from 3 notes per beat:*

VII pos.

2 1 3 1 4 3 1 4 3 1

T 8-7 9-7 10-9-7 10-9-7 10 7-9-10 7-9-10 7-9 8

# CHAPTER 8: LEFT HAND TECHNIQUE

## A. LEFT HAND CHARACTERISTICS

### **Index Finger (symbol: “1”).**

*Advantages.* The index is the finger used most often (1) as an “anchor” in hammers and pull-offs, (2) as the barre, (3) for playing two notes in sequence on the same string to change position.

*Disadvantages.* It is usually used with its middle knuckle positioned out to the player’s left and lying down toward the fretboard. Therefore, it has to move a great distance to form certain chords where the finger tips are bunched up in a small area.

Since it is the finger farthest to the player’s left, bends with the index finger can not be aided with other fingers.

### **The Span Between The Index and Middle Fingers.**

*Advantages.* This is the widest span of the left hand fingers, allowing the index finger to reach far out of position to the left. The span is especially wide if the middle knuckle of the index finger is spread to the player’s left.

*Disadvantages.* See disadvantages for the index finger above.

### **Middle Finger (symbol: “2”).**

*Advantages.* Bending may be aided with the index finger. The middle finger occasionally fingers two consecutive notes on the same string to change position.

*Disadvantages.* Barring is somewhat awkward with the middle finger. Even so, it is easier for the beginning guitarist to bend the tip segment of the middle finger backwards than the tip segment of the ring finger. This flexibility allows the novice to do some barring with the middle finger.

### **The Span Between the Middle and Ring Fingers.**

*Advantages.* This span is wider than that between the ring and little fingers. However, conventional fingering avoids the use of the middle and ring fingers with an “empty” fret between them (spanning three frets).

*Disadvantages.* This span is smaller than that between the middle and index fingers.

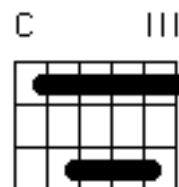
### **Ring Finger (symbol: “3”).**

*Advantages.* This is the finger used most often for bends. It can be aided with the index and middle fingers in bending.

The ring finger often fingers two consecutive notes on the same string to change position. It is the second most common finger used for barring (the index is most common).

*Disadvantages.* It is difficult for the beginning guitarist to bend the tip segment of the ring finger backwards. This inflexibility can make some third finger barres difficult. Regular, gradual stretching will help greatly, but can take years.

*Example: C major chord in third position, including the first string:*





2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 1    2 2 2 2 3 3 3 3 4 4 4 4 1 1 1 1    1 1 1 1 2 2 2 2 3 3 3 3 4 4 4 4

T  
A 6-6-6-6-7-7-7-7-8-8-8-8 5-5-5-5 6-6-6-6-7-7-7-7-8-8-8-8-4-4-4-4 5-5-5-5-6-6-6-6-7-7-7-7-8-8-8-8  
B

3 3 3 3 2 2 2 2 1 1 1 1 4 4 4 4    4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1    4 4 4 4 3 3 3 3 2 2 2 2 1 1 1 1

T  
A 7-7-7-7-6-6-6-6-5-5-5-5 9-9-9-9 8-8-8-8-7-7-7-7-6-6-6-6-5-5-5-5 8-8-8-8-7-7-7-7-6-6-6-6-5-5-5-5  
B

4 4 4 4 4 4 4 4 3 3 3 3 2 2 2 2    1 1 1 1 4 4 4 4 4 4 4 4 3 3 3 3    2 2 2 2 1 1 1 1 4 4 4 4 4 4 4 4

T  
A 9-9-9-9 8-8-8-8-7-7-7-7-6-6-6-6 5-5-5-5 9-9-9-9 8-8-8-8-7-7-7-7 6-6-6-6-5-5-5-5 9-9-9-9 8-8-8-8  
B

3 3 3 3 2 2 2 2 1 4 3 3 1 1    4 4 4 3 3 3 2 2 2 1 1 1    4 4 4 4 4 4 3 3 3 2 2 2

T  
A 7-7-7-7-6-6-6-6-5-5-5-5 7-7-7-7 5-5-5-5 8-8-8-8-7-7-7-7-6-6-6-6-5-5-5-5 9-9-9-9 8-8-8-8-7-7-7-7-6-6-6-6  
B

1 1 1 4 4 4 3 3 3 2 3 2 2    1 1 1 4 4 4 4 4 4 3 3 3    2 2 2 1 1 1 4 4 4 4 4 4

T  
A 5-5-5-5 8-8-8-8-7-7-7-7-6-6-6-6 5-5-5-5 9-9-9-9 8-8-8-8-7-7-7-7 6-6-6-6-5-5-5-5 9-9-9-9 8-8-8-8  
B

3 3 3 2 2 2 1 1 1 4 4 4    4 4 4 3 3 3 2 2 2 4 3 2    1 1 1 2 2 2 3 3 3 4 4 4

T  
A 7-7-7-7-6-6-6-6-5-5-5-5 9-9-9-9 8-8-8-8-7-7-7-7-6-6-6-6-8-7-6 5-5-5-6-6-6-7-7-7-8-8-8-8  
B

Exercise 1B is a left-hand exercise in G major, 4/4 time. It consists of three measures. The first measure contains two groups of eighth-note triplets: G4-A4-B4 and A4-G4-F#4. The second measure contains two groups of eighth-note triplets: F#4-E4-D4 and D4-C4-B3. The third measure contains two groups of eighth-note triplets: B3-A3-G3 and G3-F#3-E3. The guitar tablature shows the corresponding fret numbers for each note.

Measure 1:   
 Treble: 1 1 1 1 1 1 2 2 2 3 3 3   
 Bass: 4 4 4 5 5 5 6 6 6 7 7 7   
 Tab: 4-4-4-5-5-5-6-6-6-7-7-7

Measure 2:   
 Treble: 4 4 4 1 1 1 1 1 1 2 2 2   
 Bass: 8 8 8 4 4 4 5 5 5 6 6 6   
 Tab: 8-8-8-4-4-4-5-5-5-6-6-6

Measure 3:   
 Treble: 3 3 3 4 4 4 1 1 1 1 1 1   
 Bass: 7 7 7 8 8 8 4 4 4 5 5 5   
 Tab: 7-7-7-8-8-8-4-4-4-5-5-5

### Exercise 1C

Exercise 1C is a left-hand exercise in G major, 4/4 time. It consists of three measures. The first measure contains two groups of eighth-note triplets: G4-A4-B4 and A4-G4-F#4. The second measure contains two groups of eighth-note triplets: F#4-E4-D4 and D4-C4-B3. The third measure contains two groups of eighth-note triplets: B3-A3-G3 and G3-F#3-E3. The guitar tablature shows the corresponding fret numbers for each note.

Measure 1:   
 Treble: 1 1 1 2 2 2 3 3 3 4 4 4 1 1 1 1   
 Bass: 5 5 5 6 6 6 7 7 7 8 8 8 4 4 4 5   
 Tab: 5-5-5-6-6-6-7-7-7-8-8-8-4-4-4-5

Measure 2:   
 Treble: 1 1 2 2 2 3 3 3 4 4 4 1 1 1 1 1   
 Bass: 5 5 6 6 6 7 7 7 8 8 8 4 4 4 5 5   
 Tab: 5-5-6-6-6-7-7-7-8-8-8-4-4-4-5-5

Measure 3:   
 Treble: 1 2 2 2 3 3 3 4 4 4 1 1 1 1 1 1   
 Bass: 5 6 6 6 7 7 7 8 8 8 4 4 4 5 5 5   
 Tab: 5-6-6-6-7-7-7-8-8-8-4-4-4-5-5-5

First system of musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The melody is written on the treble staff with fingerings 3, 4, 1, 3, 4, 1, 3, 4, 1, 1, 3, 4, 4, 1, 1, 3, 7, 4, 1, 1, 4, 1, 3, 2. The bass staff shows fret numbers 7, 8, 5, 7, 8, 5, 7, 8, 5, 5, 8, 4, 5, 5, 7, 8, 8, 5, 5, 7, 7, 8, 5, 8, 4, 7, 7.

Second system of musical notation for guitar. The treble staff includes fingering labels "IV pos." and "V pos." above the notes. Fingerings are 4, 2, 1, 4, 1, 2, 1, 3, 1, 3, 4, 1, 3, 4, 1, 1, 4, 1, 2, 4, 1, 1, 2, 2, 4, 1, 4, 1. The bass staff shows fret numbers 7, 5, 8, 4, 5, 5, 7, 5, 7, 8, 5, 7, 8, 5, 5, 8, 4, 5, 7, 4, 4, 5, 5, 7, 4, 8, 5.

Third system of musical notation for guitar. The treble staff includes fingering labels "IV pos.", "V pos.", and "IV pos." above the notes. Fingerings are 1, 1, 4, 1, 3, 2, 1, 1, 3, 1, 4, 2, 1, 4, 1, 2, 4, 1, 3, 4, 1, 1, 4, 1, 2, 4, 1, 2. The bass staff shows fret numbers 5, 8, 4, 7, 5, 5, 7, 5, 8, 4, 5, 8, 5, 7, 8, 5, 5, 8, 4, 5, 7, 4, 5.

Fourth system of musical notation for guitar. The treble staff includes a fingering label "V pos." above the notes. Fingerings are 2, 4, 1, 1, 2, 2, 4, 1, 4, 1, 3, 2, 1, 1, 4, 1, 1, 4, 3, 1, 4, 2, 1, 4. The bass staff shows fret numbers 5, 7, 4, 4, 5, 5, 7, 4, 8, 4, 7, 5, 4, 5, 8, 7, 5, 9, 7, 5, 8.

Fifth system of musical notation for guitar. The treble staff includes a fingering label "IV pos." above the notes. Fingerings are 4, 1, 2, 2, 1, 1, 2, 4, 1, 2, 4, 1, 1, 2, 2, 4, 1, 1, 2, 2, 4, 3, 2, 2, 1, 1, 2, 4. The bass staff shows fret numbers 7, 4, 5, 5, 4, 4, 5, 7, 4, 5, 7, 4, 4, 5, 5, 7, 5, 4, 5, 7, 4, 5, 7, 7, 5, 4, 5, 7.

Sixth system of musical notation for guitar. The treble staff includes a fingering label "3" above the notes. Fingerings are 1, 2, 2, 1, 4, 2, 1, 4, 2, 2, 1, 1, 2, 4, 1, 2, 4, 1, 2, 4, 4, 1, 1, 2, 2, 4, 1, 1. The bass staff shows fret numbers 5, 4, 5, 4, 7, 5, 5, 4, 4, 5, 7, 4, 5, 7, 4, 5, 7, 7, 4, 4, 5, 5, 7, 4, 4.



2 2 1 1 2 4 1 3 4 1 1 2 2 1 4 2 1 1 2 4 1 2 4 1 2 4 1 3

T 5 4 5 4 4 5 4 5 4 4 5 7 4 5 7 4 5 7 4 6

A 5 4 7 6 7 4 4 5 5 7 4 4 5 7 4 5 7 4 6

B 5 4 7 6 7 4 4 5 5 7 4 4 5 7 4 5 7 4 6

2 4 4 1 1 2 2 4 1 1 2 4 1 3 4 1 3 4 4 1 1 2 2 1

T 4 5 4 5 7 4 4 5 4 4 5 7 4 4 5 5 4

A 5 7 7 4 4 5 5 7 4 4 5 7 4 4 5 5 4

B 7 7 4 4 5 7 3 6 7 7 4 5 5

3 3 3 4

T 5 7 4 5 7 4 5 7 4 6 7 3 7

A 5 7 4 5 7 4 5 7 4 6 7 3 7

B 5 7 4 5 7 4 5 7 4 6 7 3 7

## Exercise 1D

The image displays three systems of musical notation for guitar, each consisting of a treble clef staff with a melody and a bass staff with a bass line. The first system is labeled 'V pos.' and the second 'IV pos.'. The third system is labeled 'V pos.' and 'IV pos.'.

**System 1: V pos.**

Treble clef staff: Melody line with eighth notes and triplets. Fingering: 1 4 3 2 4 3 2 1 3 1 1 4 3 1 2 1 4 3 2 1 4 3 1 4 3 2 1.

Bass staff: Bass line with eighth notes and triplets. Fingering: 5 8 7 6 8 7 6 4 7 5 4 7 7 5 6 4 8 7 7 5 9 7 5 8 6 4.

**System 2: IV pos.**

Treble clef staff: Melody line with eighth notes and triplets. Fingering: 3 2 1 4 1 3 3 1 4 3 1 4 3 1 4 2 1 4 3 1 1 4 4 3 1 4.

Bass staff: Bass line with eighth notes and triplets. Fingering: 7 6 5 4 7 7 5 7 6 3 7 6 4 7 5 4 7 5 4 4 7 7 5 6 4 8.

**System 3: V pos. and IV pos.**

Treble clef staff: Melody line with eighth notes and triplets. Fingering: 3 1 4 3 2 1 3 1 1 3 3 2 1 4 1 3 1 4 3 1 4 2 1 4 2 1 4 2.

Bass staff: Bass line with eighth notes and triplets. Fingering: 5 7 6 4 5 4 7 6 5 4 3 7 6 4 7 5 4 7 5 4 7 5 3 7 6 4 7 5 4 7 5.

The page contains six systems of guitar technique exercises for the left hand. Each system consists of a treble clef staff with a key signature of one sharp (F#) and three bass clef staves labeled T, A, and B. Fingerings are indicated by numbers 1-4 on the treble staff and 5-7 on the bass staves. Trills are marked with '3' above the notes.

- System 1:** Treble staff shows eighth-note patterns. Bass staves show corresponding fingering patterns.
- System 2:** Treble staff includes trills marked with '3'. Bass staves show fingering patterns.
- System 3:** Treble staff includes trills marked with '3'. Bass staves show fingering patterns.
- System 4:** Treble staff includes trills marked with '3'. Bass staves show fingering patterns.
- System 5:** Treble staff includes trills marked with '3'. Bass staves show fingering patterns.
- System 6:** Treble staff includes trills marked with '3'. Bass staves show fingering patterns. The system is divided into two parts: 'V pos.' and 'IV pos.'.

## 2. Seven A Major Scale Fingerings With Bends and Releases

### Exercise 2A - Major Scale Fingering 1

### Exercise 2B - Major Scale Fingering 2

### Exercise 2C - Major Scale Fingering 3

### Exercise 2D - Major Scale Fingering 4

XI pos. B2 B1 B2 B2 XII B1 B2 XI B2 B2 (B2) R (B2) R XII (B2) R XI (B1) R (B2) R (B2) R (B1) R (B2) R

1 3 4 2 4 4 2 4 4 2 4 4 2 4 3 1

T -11- -13- -14- -12- | -14- -15- -12- -14- | -14- -12- -15- -14- | -12- -14- -13- -11-

A

B

### Exercise 2E - Major Scale Fingering 5

XIII pos. B1 B2 B2 B1 XIV B2 XIV XIII 8va B2 B1 (B1) R (B2) R XIV (B2) R XIII (B2) R (B1) R (B2) R (B2) R (B1) R (B2) R (B1) R

1 2 4 2 3 4 2 4 4 3 4 3 2 4 2 1

T -13- -14- -16- -14- | -15- -17- -14- -16- | -16- -14- -17- -15- | -14- -16- -14- -13-

A

B

### Exercise 2F - Major Scale Fingering 6

XIV pos. B2 B2 B1 B2 8va XIII XIV 8va (B2) R (B1) R (B2) R (B2) R (B2) R (B1) R (B2) R (B2) R (B1) R (B2) R (B2) R

1 3 1 2 4 2 3 4 4 3 1 4 2 1 3 1

T -14- -16- -14- -15- | -17- -14- -16- -17- | -17- -16- -14- -17- | -15- -14- -16- -14-

A

B

### Exercise 2G 118- Major Scale Fingering 7

XVI pos. B2 B1 B2 B2 8va XIII XIV 8va (B2) R (B2) R (B1) R (B2) R (B2) R (B2) R (B1) R (B2) R (B2) R (B1) R (B2) R

1 3 4 2 4 1 2 4 4 2 1 4 2 4 3 1

T -16- -18- -19- -17- | -19- -16- -17- -19- | -19- -17- -16- -19- | -17- -19- -18- -16-

A

B

## CHAPTER 9: TECHNIQUE EXAMPLES

*Also available in video format on Technique Video 2.*

Each of these examples concentrates on a different aspect of rock guitar technique. The level is generally intermediate through advanced. Practice each exercise. You may want to incorporate these into a daily warm-up routine.

If most of these examples seem too difficult for you, work through Technique Video 1 before attempting the material in this video. If you can play most of the examples, but have trouble with a few, don't avoid the difficult ones.

## EXAMPLE 1 - FINGER COMBINATION

## EXAMPLE 2 - CHANGING POSITION

3 3 3 3

1 2 4 1 2 4 1 2 4 1 2 4

3 3 3 3

1 2 3 1 2 3 2 1 3 2 1 2

3 3 3

1 4 2 1 4 2 1 3 2 1

3 3 3 3

1 2 4 1 2 3 1 2 3 1 2 4

T 3-5-6 5-3

A 2-3-5 3-5-6 6-5-3 5-3

B 1-3-5 2-3-5 7-5-3 7-5-3 5-7-8 5-7-9

1-3-5 2-3-5 7-5-3 6-5-3 5-6-8 5-7-8

### EXAMPLE 3 - SCALE INTERVALS

1 1 3 4 4 1 1 3 3 4 1 4 4 1 3 3 1 1 1 1 3 4 4 1 1 1 4 1 3 3 1 1 1 3 1 1 1 1 3 4 4 1 3 3 1 1 1 1

T 5—7—8—5—7— 7—4—5—7—8—5—8—7—5— 4—5—7—8—7—5—4—

A 5—8— 8—5—4— 7—4—5—8—5—4— 5— 4—5—8—4— 7—5—4—

B 7—5—7— 4—5—8—4— 7—5—4—

[illegible]

2 4 2 4 4 1 1 2 2 4 1 3 4 1 2 4 4

**T** \_\_\_\_\_

**A** — 4 — 5 — 4 — 5 — 4 — 7 — 5 —

**B** — 6 — 7 — 7 — 6 — 3 — 7 —

7

## EXAMPLE 4 - SIX STRING ARPEGGIOS

The Rose Tree

T  
A  
B

The image shows a musical score for the song "The Rose Tree". It features a treble clef melody line and three-part vocal harmony parts labeled T (Tenor), A (Alto), and B (Bass). The melody is written in a key with two flats (B-flat and E-flat) and a common time signature. The harmony parts are written below the melody, with fingerings and intervals indicated. The intervals are given as numbers (e.g., 11-8, 8-9, 10-13) and the fingerings are given as numbers (e.g., 4, 1, 1, 1, 2, 4, 1, 3, 1, 4, 3, 3, 2, 1, 1, 1, 2, 1, 1, 1, 2, 3, 1, 2, 1, 3, 1, 1, 2, 3).

1 1 1 3 1 1 2 3 1 1 2 3 1 1 2 3 1

8

**T** 8 12 8 4

**A** 8 12 8 4

**B** 10 13 9 5

14 10 6 3

## EXAMPLE 5 - PIVOT TONE

The image shows a musical score for the song "The Rose Tree". It features a treble clef and a 4/4 time signature. The score includes a guitar part with a complex melody and a bass line. Below the guitar part, there are four staves for Tenor (T), Alto (A), and Bass (B) voices, each with a corresponding tablature line. The tablature uses numbers 1-7 to indicate fret positions. The guitar part is written in a key with one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplets. The bass line is simpler, using whole and half notes. The tenor, alto, and bass parts are written in a key with one sharp (F#) and a 4/4 time signature. The tenor part uses a mix of eighth and sixteenth notes, while the alto and bass parts use whole and half notes. The tablature for the guitar part is written below the staff, using numbers 1-7 to indicate fret positions. The tablature for the tenor, alto, and bass parts is written below their respective staves, using numbers 1-7 to indicate fret positions.

1 1 3 1 1 1 2 1 4 1 1 1 3 1 4

T ————— 5 — 6 — 8 —  
 A — 5 — 5 — 7 — 5 — 5 — 5 — 5 — 5 — 5 —  
 B —————

## EXAMPLE 6 - HAMMER SCALE BURSTS

	1	2	4	1	2	3	1	2	4	1	2	4	1	2	4	1	2	4	1	2	3	1	2	3	1	2	4	1	2	4	4	
T	1-3-5				3-5-7				5-7-8				7-8-10				8-10-12				10-12-13				12-13-15							
A	1-3-5				3-5-6				5-6-8				6-8-10				8-10-12				10-12-13				12-13-15							
B																																

## EXAMPLE 7- PULL OFF SCALE BURSTS

8va

PP PP PP PP PP PP PP PP PP PP PP PP PP PP PP PP B2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 2 1 4 2 1 3 2 1 3 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 3 1 4 2 1 4 2 1 3 2 1 4 2 1 4 2 1 1 H

15-13-12 13-12-10 12-10-8 10-8-7 8-7-5 7-5-3 5-3-1 5-3-1 0-2

T  
A  
B

## EXAMPLE 8 - SLURS ON ONE STRING

PHPPHPSHPSH PSHPSHPSHPSH PSHPSHPSHPS PS HPS HPSHPS H

4 3 4 3 1 3 1 1 3 1 1 3 1 1 2 1 1 3 1 1 3 1 1 2 1 1 3 1 1 3 1 1 2 1 1 3 1 1 3 1 3 4

15-14-15-14-12-14-12-10-12-10-8-10-8-7-8-7-5-7-5-3-5-3-2-3-2-3-5-7-5-7-8-7-8-10-8-10-12-10-12-14-12-14-15

T  
A  
B

## EXAMPLE 9 - SLURS ON ONE STRING

8va

HHPPSHHPPSHHPPS HHPPSHHPPSHHPPSH HPPSHHPPSHHPPSH

1 2 4 2 1 1 2 4 2 1 1 2 3 2 1 1 2 4 2 1 1 2 4 2 1 1 2 4 2 1 1 3 4 3 1 1 2 4 2 1 1 2 4 2 1 2

15-17-19-17-15-14-15-17-15-14-12-14-15-14-12-10-12-14-12-10-8-10-12-10-8-7-8-10-8-7-5-7-8-7-5-3-5-7-5-3-2-3-5-3-2-3

T  
A  
B

8va

HHPPSHHPPSHHPPS HHPPSHHPPSHHPPSH HPPSHHPPSHHPPSH

1 2 4 2 1 1 2 3 2 1 1 2 4 2 1 1 2 4 2 1 1 2 4 2 1 1 2 4 2 1 1 2 4 2 1 1 2 4 2 1

3-5-7-5-3-5-7-8-7-5-7-8-10-8-7-8-10-12-10-8-10-12-14-12-10-12-14-15-14-12-14-15-17-15-14-15-17-19-17-15

T  
A  
B



## EXAMPLE 10 - BENDS IN ONE POSITION

B2 R P B1 R P B2 R B2 R P B2 R P B1 R B2 R P B2 R B2 R H B2 R B1 R H B2 R H B2 R B2 R H B1 R H B2 R

4 3 1 4 2 1 3 1 1 3 1 2 4 1 3 4

15 14 12 15 13 12 14 12 12 14 12 13 15 12 14 15

T  
A  
B

## EXAMPLE 11 - BENDS IN ONE POSITION

B2 B2 B2 B1 B2 B2 B1 B2 (B2)R (B1)R (B2)R (B2)R (B1)R (B2)R (B2)R (B2)R

1 3 1 3 4 1 3 4 4 3 1 4 3 1 3 1

7 9 10 7 9 10 10 9 7 10 9 7 9 7

T  
A  
B

## EXAMPLE 12 - PANNING HARMONICS WHILE STRUMMING A CHORD

This technique brings out a succession of harmonics, providing a great spectrum of sound from one note or chord. Position the right hand so that while repeatedly strumming downward, you can touch all of the strings involved with the side of your hand (from the base of the little finger to the wrist). Produce harmonics by keeping consistent, light contact with the strings as you move your right hand from the middle pickup area to the twelfth fret.

1 3 B1 R 0 1 4 4 4 4 4 4 4 3 3 1 3 B1 R 0 1 4 4 4 4 4 4 4 4

1 3 B1 R 0 1 1 1 1 1 1 1 1 1 1 1 3 B1 R 0 1 1 1 1 1 1 1 1 1

3 5 0 3 3 5 0 3 3 3 3 3 3 3 3 3 3 5 3 3 5 0 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 3 1

T  
A  
B

3 3 3 B1 R 0 1 4 4 4 4 4 4 4 1 1 3 3 B1 R 0 1 4 4 4 4 4 4 4 1

1 3 3 B1 R 0 1 1 1 1 1 1 1 1 3 0 1 3 3 B1 R 0 1 1 1 1 1 1 1 3 0

3 5 0 3 3 5 0 3 3 3 3 3 3 3 3 3 3 5 0 3 5 0 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 3 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

T  
A  
B

## EXAMPLE 13 - TAPPING HARMONICS

While a note is sustaining, tap briskly with the right hand index or middle fingertip 12 frets to your right of the fretted note. This will produce an octave harmonic. After tapping, abruptly remove the right hand fingertip from the string. Tap by bending mostly the finger and a little in the wrist—not by bending the elbow. Tap right over the metal part of the fret. Use tapped harmonics 7 or 19 frets to your right for an octave and a fifth; 5 or 24 frets for two octaves.

2 1 3 1 2 1 2 1 2 1 2 2 4 2 1 2 4 3 4 2 1 2 4

T  
A  
B

5 5 7 5 7 5 7 9 5 7 9 9 5 7 9

8 6 6 8

### EXAMPLE 14 - ALTERNATE PLUCKED TOUCH HARMONICS.

In plucking touch harmonics, turn the right hand sideways so the fingertips point toward the head of the guitar with the palm facing the body of the guitar. Gently touch the string with the smallest surface of the right hand index fingertip twelve, seven or five frets above (to your right of) each note you finger with your left hand. While touching the string with the right hand index finger, pluck the string with the right hand thumb or third (ring) finger. Artificial harmonics up twelve frets produce a note up one octave, up seven frets produces an octave and a fifth, and up five frets produces two octaves above the fretted note or open string.

*Tablature numbers enclosed in a diamond are plucked touch harmonics fingered with the right index fingertip 12 frets above the fretted note and plucked with the right thumb. The remaining notes (not harmonics) are plucked with the right ring finger.*

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the Treble part consists of eighth and quarter notes. The Alto and Bass parts provide harmonic support with chords and single notes, often marked with fingerings (1-4) and slurs. The lyrics 'The Rose Tree' are written below the Bass staff.

3 3 1 3 2 3 1 3 3 3 1 3 2 3 1 3 2 1 1 1 1 2 1 1 2 1 1 1 2 1 1

1 0 0 0 0 1 0 0 1 0 0 0 0 1 0 0 1 0 2 0 0 0 2 0 1 0 2 0 1 0 2 0

1 0 0 0 0 1 0 0 1 0 0 0 0 1 0 0 1 0 2 0 0 0 2 0 1 0 2 0 1 0 2 0

2 1 1 1 1 2 1 1 2 1 1 1 1 2 1 1

### EXAMPLE 15 - PANNING HARMONICS WITH HAMMER AND PULL OFF.

This technique brings out a succession of harmonics providing a great spectrum of sound from one note or chord. Repeat a figure with the left hand which, with the use of hammer and pull-off, doesn't require picking. Produce panning harmonics by keeping consistent, light contact between the side of your right hand and the strings as you move your right hand from the middle pickup area to the 12th fret.

3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0

3 1 0 3 1 0 3 1 0 3 1 0 3 1 0 3 1 0



PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P

1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 3 i m L m i 3 1 3 i m L m i 3

T ——— 5-9-14-17-21-17-14-9- 5-9-14-17-21-17-14-9 — 5-9-14-17-21-17-14-9 — 7-10-15-17-19-17-15-10-7-10-15-17-19-17-15-10-

A

B

PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P

1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4

T ——— 7-10-15-17-19-17-15-10- 7-10-15-17-19-17-15-10 — 7-12-15-17-19-17-15-12- 7-12-15-17-19-17-15-12 — 7-12-15-17-19-17-15-12- 7-12-15-17-19-17-15-12-

A

B

PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P PH(H)(H)P(P)P

1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4 1 4 i m L m i 4

T ——— 9-12-14-15-19-15-14-12-9-12-14-15-19-15-14-12 — 9-12-14-15-19-15-14-12-9-12-14-15-19-15-14-12 — 9-12-14-15-18-15-14-12-9-12-14-15-18-15-14-12-

A

B

PH(H)(H)P(P)P PH(H)(H)P(P)P

1 4 i m L m i 4 1 4 i m L

T ——— 9-12-14-15-18-15-14-12-9-12-14-15-18-

A

B



## EXAMPLE 20 - TAPPED COUNTERPOINT ON ONE STRING

[illegible]

### EXAMPLE 21 - TAPPED COUNTERPOINT IN ONE POSITION

## EXAMPLE 22 - TOCCATA IN D MINOR

8va

i 4 i 4 2 1 i 3 i i 4 i 3 4 1 1 i 4 i 4 2 1 0 3 i 0 1 i 2 i 3 i

17-15-17-15-13-12


T 15-14-15 14-12-14-9-10-6-7 7-5-7-5-3-2-0 4-5 11-14 12-15 14-17

A

B

[illegible]

T —————  
A ————7-9-6-7-9-6-7-9-6-7-9-10-12-9-10-12-9-10-12-9-10-12———14-15-12-14-15-12-14-15-12-14———14-  
B





8va

2 1 4 1 4 1 2 1 4 1 4 1 2 1 4 1 4 1 2 1 4 1 4 1 2 1

T 15 17 18 15 17 18 15 17 18 15 17 18 15

A 14 14 14 14 14 14 14 14 14 14 14 14 14

B

8va

4 1 4 1 2 1 4 1 4 1 2 1 4 1 1 1 2 1 1 1 2 1 3 1 4 1 2 1 4 1 1 1

T 17 18 15 17 18 15 17 14 15

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 17 15 17 14

8va

2 1 4 1 4 1 1 1 2 1 4 1 1 1 3 1 4 3 1 3 2 3 1 3 1 3 4 3 1 3 2 3

T

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 15 17 17 14 15 14 16 17 12 13 10 12 10 15 14

4 3 1 3 1 3 2 3 4 3 1 3 2 3 1 3 1

T

A 14 14 14 14 14 14 14 14

B 10 15 12 14 15 12 14 11 12

# CHAPTER 10: SPEED EXERCISES









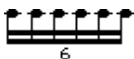


Tape II-2A, “Drum Tracks for Speed Exercises” is provided with a bass drum to indicate the beat and a high hat cymbal to indicate the rate notes are to be played. The notes are grouped in either 3, 4, 6 or 8 per beat. The chart beginning at the bottom of this page shows the graduated rate notes are to be played in speed exercises 1 through 39. “M.M.” indicates the *Maelzel’s metronome* rating of beats per minute. “N.M.” indicates *notes per minute*.






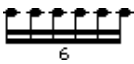

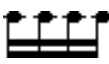
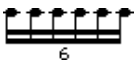



Use the Drum Tracks for Speed Exercises recording (Tape II-2A) to increase your speed on the following:

- Chapters 12 and 13 - all scale fingerings (running up and down the scales with alternate picking).
- Chapter 14 - all arpeggio fingerings (running up and down the arpeggios with alternate picking).
- Chapters 16, 17 and 18- all fragment patterns (using alternate picking).

Play all of the above patterns and fingerings clearly and smoothly most of the time. Occasionally, play “bursts” of speed, going beyond the speed you can play clearly. This will introduce you to the feeling of the faster pace, hopefully inspiring you to work towards playing faster with clarity and legato. Here are some important points to consider in your progress:

- Relaxing all muscles involved.
- Working on the coordinated attack between the two hands.
- Streamlining all movements:
  - (1) Whenever you need to pass a string without picking it, use the shortest path for the tip of the pick. The shortest path is a very flat curve (almost a straight line). Just barely miss the string.
  - (2) Train the left hand fingertips to “hover” close to the fretboard. Review the “closeness and clearing” and “closeness and clearing with slurs” exercises from Book 1.

<u>Exercise</u>	<u>Notes on one beat</u>	<u>Beats per minute</u>	<u>Notes per minute</u>
1	 .....	40 .....	120
2	 .....	50 .....	150
3	 .....	40 .....	160
4	 .....	60 .....	180
5	 .....	50 .....	200
6	 .....	70 .....	210
7	 .....	80 .....	240
8	 .....	60 .....	240
9	 .....	40 .....	240
10	 .....	90 .....	270
11	 .....	70 .....	280

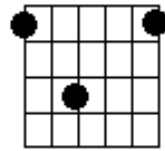
12		.....50 .....	300
13		.....100 .....	300
14		.....80 .....	320
15		.....115 .....	345
16		.....90 .....	360
17		.....60 .....	360
18		.....130 .....	390
19		.....100 .....	400
20		.....70 .....	420
21		.....150 .....	450
22		.....115 .....	460
23		.....80 .....	480

# CHAPTER 11: FUNDAMENTAL FINGERING

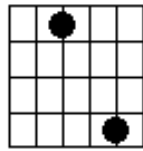
## A. STRICT VERTICAL POSITION

Review the five octave shapes. "6-4-1" indicates that the notes are on the sixth, fourth and first strings. "4-2" indicates notes on the fourth and second strings.

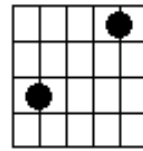
6-4-1 shape



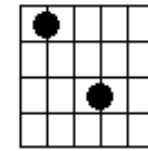
4-2 shape



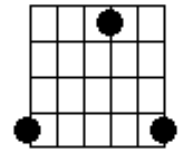
5-2 shape



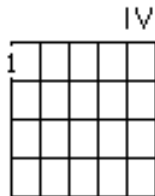
5-3 shape



6-3-1 shape



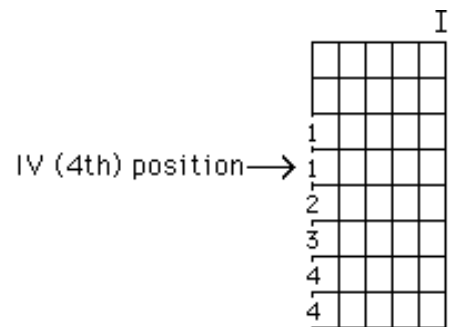
"Position" is the numbered fret at which the first (index) finger is placed:



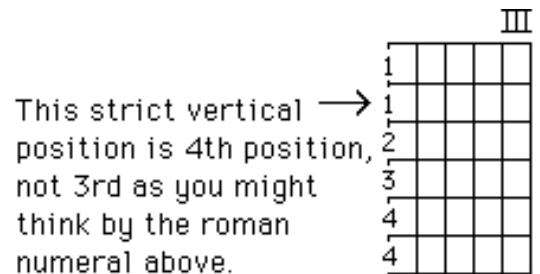
*Strict vertical position* is used for single note patterns such as scales and arpeggios, not for chords or intervals. In strict vertical position, the left hand fingers are assigned to four consecutive frets, with two exceptions:

1. The first finger can reach out of position one fret to the players' left.
2. The fourth finger can reach out of position one fret to the players' right.

The diagram at the right illustrates the two exceptions mentioned above. The arrow to the left of the diagram indicates the strict vertical position:



The roman numeral on the upper right of a fretboard diagram does not necessarily indicate the position. When the first finger reaches one fret out of position to the left, the diagram must include the next fret below the strict vertical position:



## B. SURVEYING THE FRETBOARD

Learn to finger all scales, arpeggios and chords with at least one version in each octave area. Master the fingerings for scales and arpeggios in Chapters 12, 13 and 14.

Find the fingerings which you will use most often. Regardless of how many fingerings you memorize, you'll be able to play certain ones faster and smoother. After studying principles of fingering, choose fingerings according to the (1) shape and flexibility of your hand, and (2) the contours of patterns on the fretboard characteristic of the styles you play.

## C. PRINCIPLES OF FINGERING

**General rules.** When one rule conflicts with another, weigh the advantages and disadvantages of each.

*Practice difficult fingerings such as:*

- reaching out of position with the fourth finger,
- rapid use of the fourth finger,
- bends with the first (index) or fourth finger,
- spans leaving a fret between the second (middle) and third (ring) fingers,
- consecutive use of the same finger on different strings
- wide skips in position

*Avoid difficult fingerings when speed or clarity is needed. Use smooth, easy fingerings for speed and clarity. This often involves avoiding use of the little finger.*

### X POSITION

**QUICK!** 8va

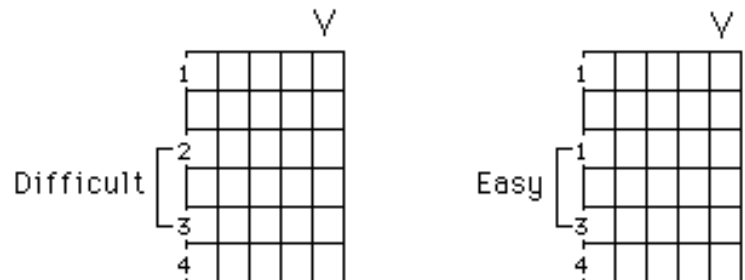
L.H. FINGERS → 3 1 2 1 3 1 3 2 1 2

T 13—10—10—13—10

A 12—13—12—10—12

B 12

*Avoid using the second and third fingers spanned apart to leave an empty fret between them. Exception: Allan Holdsworth's style incorporates this commonly avoided span.*



*Avoid using the same finger for two different notes on the same string, unless to slide, change position, or reach out of position.*

**V position**

3 1 3 3 1

T 7—5—7—8—5

A 7—5—7—8—5

B 7—5—7—8—5

**PREFERRED** →

**V position**

3 1 3 4 1

T 7—5—7—8—5

A 7—5—7—8—5

B 7—5—7—8—5

Avoid using the same finger on different frets of two adjacent strings:

**Awkward:**

**Smoother:**

## Changing Position.

Avoid changing position until you have to when improvising diagonally across the fretboard. Continue using a convenient fingering area until it presents a difficulty. This simplifies your position changes.

*Shifting:* changing position by playing two consecutive notes on the same string with the same finger. This is usually done with the first or fourth fingers. The following example is an exercise and would usually be too long of a scale run to be used in its entirety within a solo.

*Sliding.* Changing position by sliding from one note to another is usually done with the first or fourth fingers.

*Skipping from one position to another* wastes time in movement, but can save time by using familiar fingering patterns which require little thought.

*Compressing:* changing position where (1) the first finger plays two consecutive notes, moving to the right one or two frets or (2) the little finger plays two consecutive notes, moving to the left one or two frets. In either case the first or little finger moves toward the center of the hand, arriving at the new position before the entire hand comes to rest in its normal form at the new position.

## Out-Of- Position Notes.

*Reach out of position with the outside fingers.* Out-of-position notes can usually be reached to the left with the first finger or to the right with the little finger:

Use the following guidelines for fingering out-of-position notes:

- (1) First finger out-of-position reaches are better than those with the fourth, because of the wider span between the first and second fingers.

**SLOWER: VI position**



**QUICKER: V position**



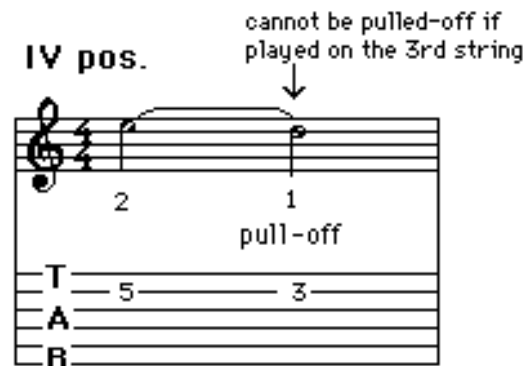
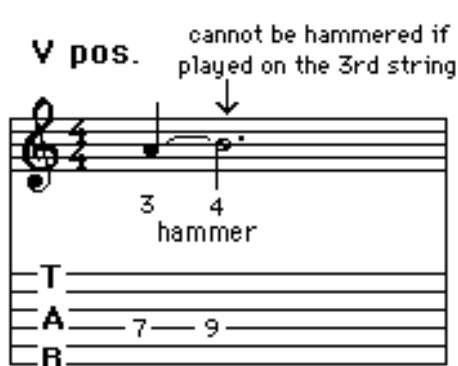
- (2) When playing intervals involving five fret spans on two or more strings, choose a fingering option with a whole step between the first and second finger. Otherwise, the whole step will probably occur between the third and fourth fingers



- (3) Identical fingering patterns on adjacent strings are desirable for ease of memorization and to conserve motion in the left wrist.



- (4) Hammers and pull-offs sometimes determine which out of position version of a note will be used.





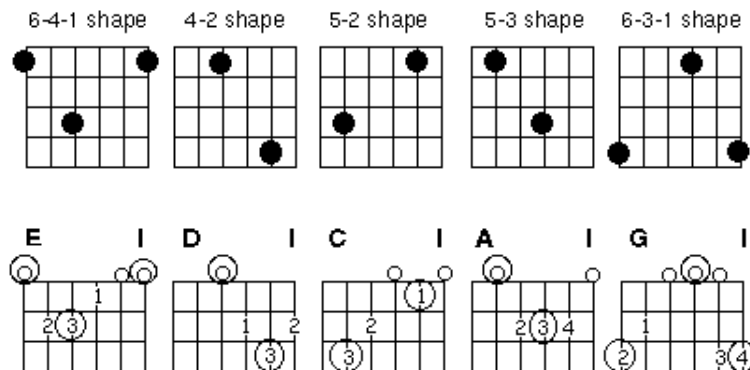
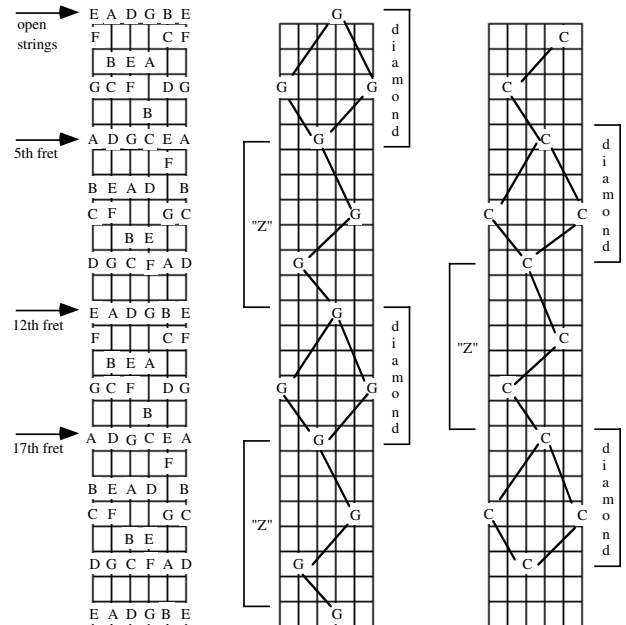
# CHAPTER 12: MAJOR SCALE FINGERINGS

## A. SEVEN BASIC MAJOR SCALE FINGERINGS (STRICT VERTICAL).

Notice how all of the “G’s”, or all of the “C’s,” or all of any single note name on the fretboard forms a “diamond and Z” pattern shown at the left. This pattern can be broken down into five octave shapes. The shapes are named after the strings on which they occur.

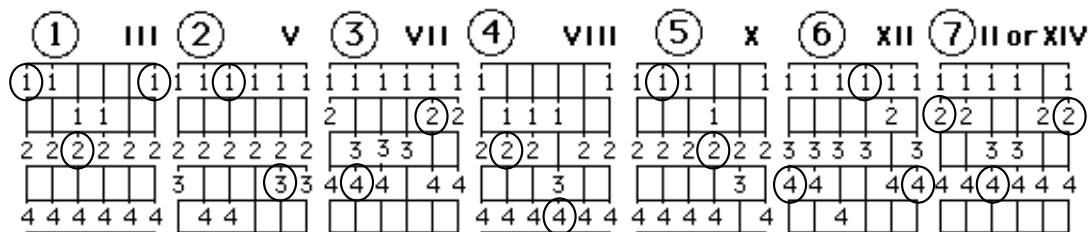
The five octave shapes below can be remembered by relating them to the five major first-position chords. The enlarged circles represent the chord roots. In each chord, the chord roots form the shape shown above.

*The five shapes are movable.* The top of each diagram may be placed at any fret. When applied to chords and scales, these shapes provide a great learning advantage. The shapes can be placed on any note..

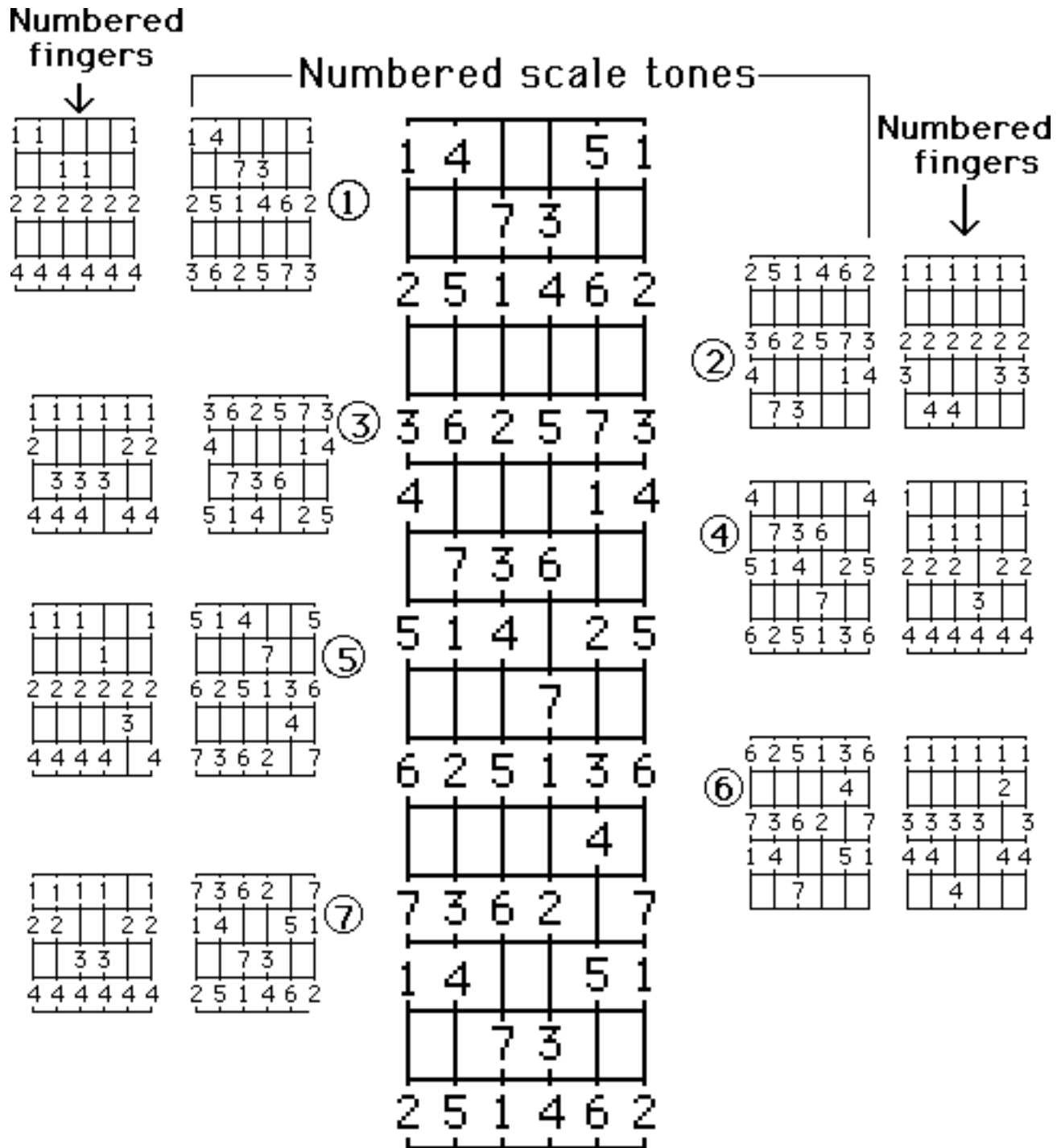


The fingerings below are shown in the key of G. They may be transposed to any key. The tone centers are circled. In the G major scale, all the “G” notes are circled. Look for the octave shapes in the circled notes. To transpose it to Bb major scale, move the fingerings up to where the the circled notes are on “Bb” notes.

### G major scale



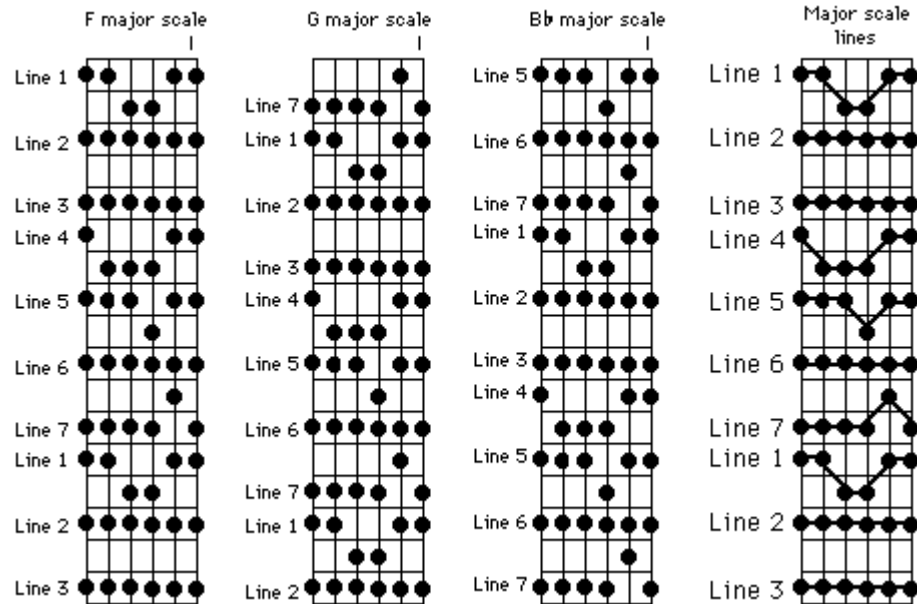
On the following page, the seven fingerings above are shown as consecutive segments of a full fretboard pattern. Fingering 1 is in the top of the full fretboard pattern, followed by fingering 2 below it, and so on. This pattern repeats every twelve frets. The seven fingerings are numbered after the scale step of the lowest-pitched note on the sixth string.



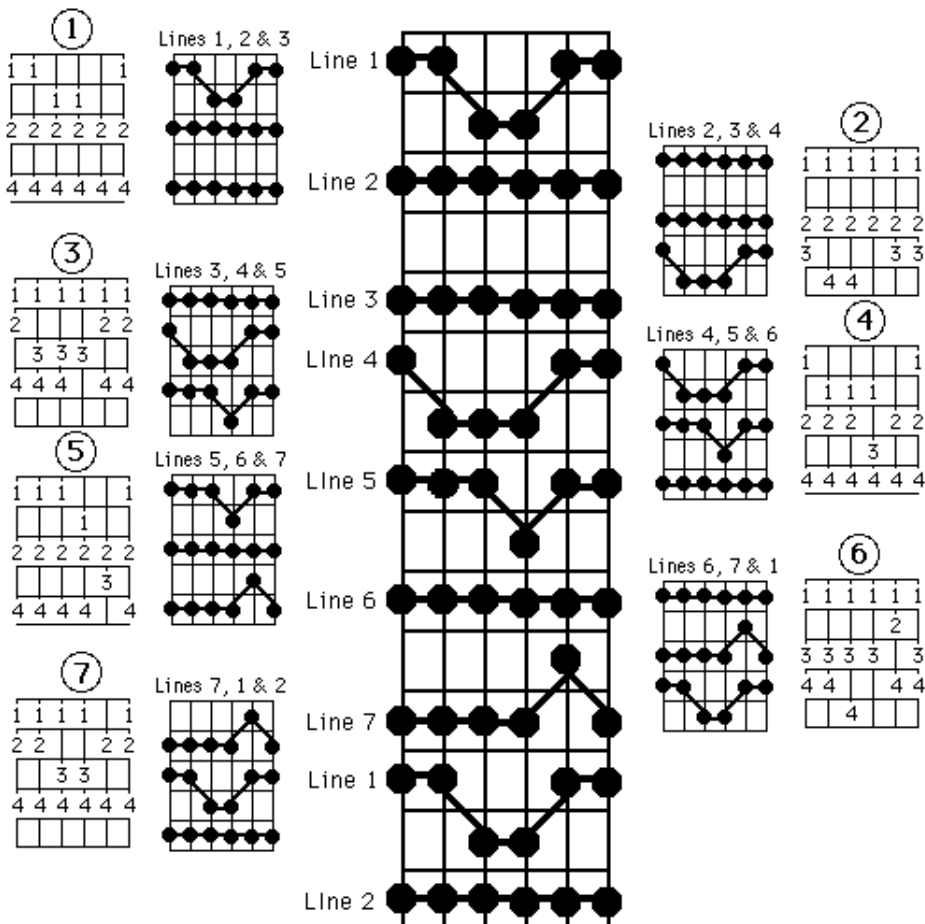
## B. VISUALIZATION OF MAJOR SCALE "LINES."

The *full fretboard major scale* includes every note on the fretboard in a particular major scale. Dots on the diagrams below represent major scale tones. The pattern is identical for every key, but starts at a different point. The pattern repeats every twelve frets.

*Major scale lines* are parallel to the frets which occur in the full fretboard major scale pattern. These are illustrated on the diagram at the right below with horizontal lines connecting the dots.



*Constructing fingerings with major scale lines.* The diagrams on the next page illustrate that the seven fingerings shown in Section A are constructed from groups of three consecutive major scale lines. For each group of three consecutive major scale lines, one note on the second string is the same pitch as a note on the third string. One of these notes is omitted in each of the seven fingerings (Section A) to avoid repeating a note.



*Optional fingerings.* The note fingered with the index finger on the second string may optionally be fingered with the little finger on the third string.

<b>fingering 1</b> reach with index finger	<b>fingering 2</b> reach with index finger	<b>fingering 3</b> no reaches!	<b>fingering 4</b> reach with index finger	<b>fingering 5</b> reach with index finger	<b>fingering 6</b> reach with little finger	<b>fingering 7</b> no reaches!
F major <b>I</b>	F major <b>III</b>	F major <b>V</b>	F major <b>VI</b>	F major <b>VIII</b>	F major <b>X</b>	F major <b>XII</b>

Moving diagonally across the fretboard or playing chromatic notes (those not in the scale of the key) requires the use of twelve strict vertical major scale fingerings. When you move up or down from any scale tone to the next higher or lower tone, using the same finger twice in a row, you have changed to another fingering. To insure that a new fingering will be available for any such change, twelve fingerings are necessary.

Playing chromatic notes (those between existing scale notes) may require changing the current fingering to a fingering up or down one position. For example, when two particular scale tones a whole step apart are fingered with the first and second fingers, it can be awkward to play the note in-between. In such a case it is advisable to use the fingering down one position (to the players left). When a chromatic tone is desired between a whole step fingered with the third and fourth fingers, move up a position and finger the whole step with the second and fourth fingers.

### F Major Scale In All Twelve Positions

<b>fingering 1</b> reach with little finger	<b>fingering 1</b> reach with index finger	<b>fingering 2</b> reach with little finger	<b>fingering 2</b> reach with index finger	<b>fingering 3</b> no reaches!	<b>fingering 4</b> reach with little finger	<b>fingering 4</b> reach with index finger
F major <b>I</b>	F major <b>III</b>	F major <b>V</b>	F major <b>VI</b>	F major <b>VIII</b>	F major <b>X</b>	F major <b>XII</b>
<b>fingering 5</b> reach with little finger	<b>fingering 5</b> reach with index finger	<b>fingering 6</b> reach with little finger	<b>fingering 6</b> reach with index finger	<b>fingering 7</b> no reaches!		
F major <b>VIII</b>	F major <b>VIII</b>	F major <b>X</b>	F major <b>X</b>	F major <b>XII</b>		

The three note per string major scale fingerings below are combinations of the above fingerings.

### F Major Scale - Three Notes Per String

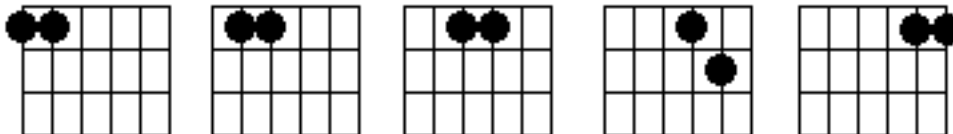
<b>fingering 1</b> reach with index finger	<b>fingering 2</b> reach with index finger	<b>fingering 3</b> reach with little finger	<b>fingering 4</b> reach with index finger	<b>fingering 5</b> reach with index finger	<b>fingering 6</b> reach with index finger	<b>fingering 7</b> no reaches!
F major <b>I</b>	F major <b>III</b>	F major <b>V</b>	F major <b>VI</b>	F major <b>VIII</b>	F major <b>X</b>	F major <b>XII</b>

*Three Notes Per String Fingerings With A Shift In Position.* These fingerings are the same as those on the previous page with an added shift in position performed by using the same finger twice in a row on the same string. In the fingerings below, the shift is consistently on the sixth string.

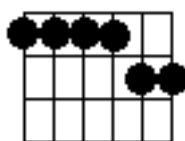
<b>fingering 1</b> with additional note below- reach with index finger	<b>fingering 2</b> with additional note below- reach with index finger	<b>fingering 3</b> with additional note below- reach with little finger	<b>fingering 4</b> with additional note below- reach with index finger	<b>fingering 5</b> with additional note below- reach with index finger	<b>fingering 6</b> with additional note below- reach with index finger	<b>fingering 7</b> with additional note below- no reaches!
F major <b>XII</b>	F major <b>I</b>	F major <b>V</b>	F major <b>VI</b>	F major <b>VIII</b>	F major <b>X</b>	F major <b>XII</b>

## C. STACKED PERFECT FOURTHS

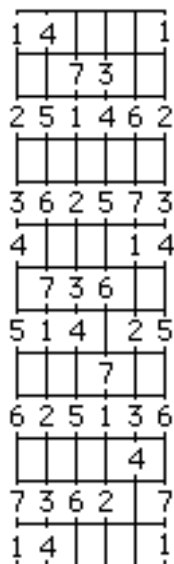
A *perfect fourth* is an interval equal to that between the first and fourth notes of a major scale. The interval looks graphically the same on all adjacent pairs of strings except the second and third string:



*Stacked perfect fourths* form another pattern to recognize within the full fretboard major scale pattern. They occur on the fretboard in this shape:



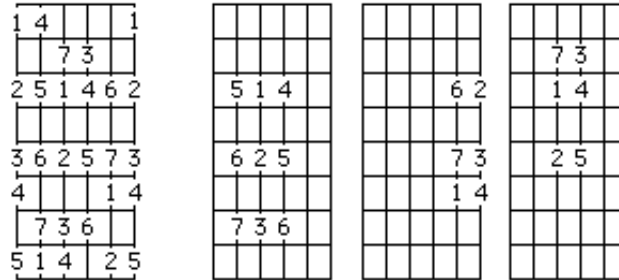
Any part of the scale tone sequence “7, 3, 6, 2, 5, 1, 4” forms stacked perfect fourths:



### Similarities in groups of three major scale notes on one string.

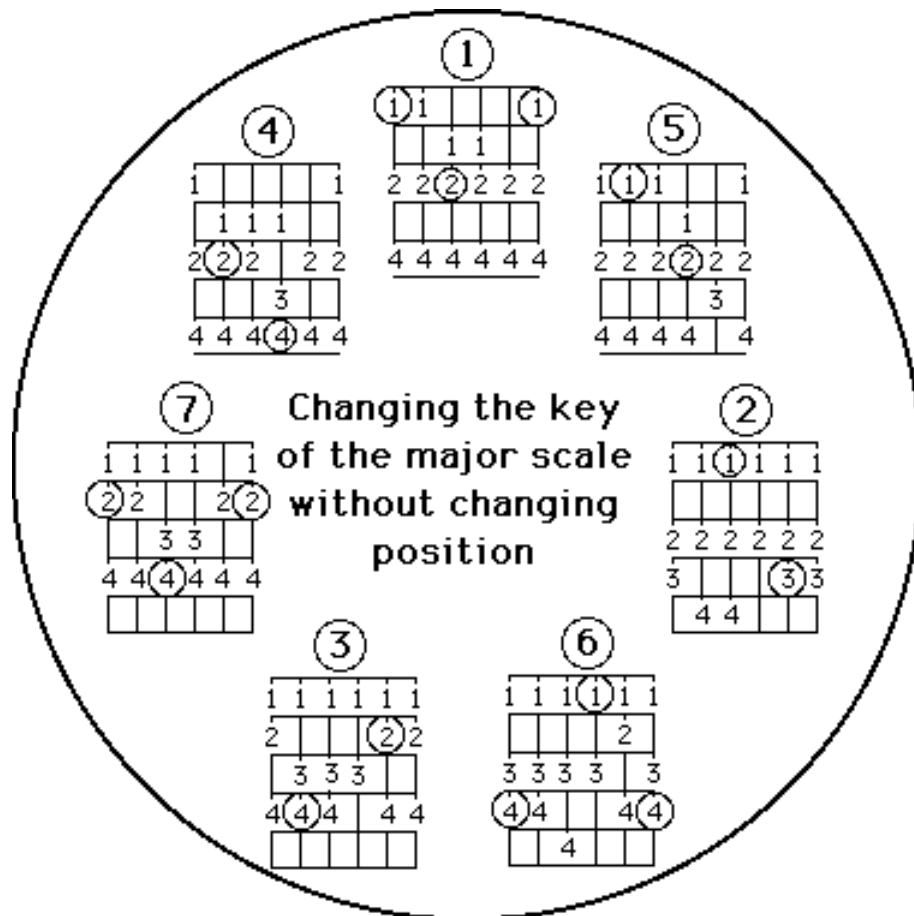
- (1) Major scale tones "1, 2, 3" form the same pattern as "4, 5, 6" or "5, 6, 7".
- (2) Major scale tones "6, 7, 1" form the same pattern as "2, 3, 4".
- (3) Major scale tones "7, 1, 2" form the same pattern as "3, 4, 5".

View these similarities on the diagrams below:



### D. CYCLE OF SEVEN MAJOR SCALE FINGERING PATTERNS.

This illustrates the similarity in the seven basic major scale fingerings with key changes up or down a perfect fourth. The most common key changes are those up or down a perfect fourth. The corresponding major scale fingering patterns for keys a perfect fourth apart are identical except for the altering of a single note per octave.



When the major scale changes to a key up a perfect fourth, the seventh scale tone of the original major scale is flatted (lowered one half step). The tone center moves up a perfect fourth and the scale steps are numbered from there.

Here is a detailed procedure:

- Start on any diagram in the circle (previous page). Counting the circled note as “1,” play through the scale as it is written.
- Play the scale again with the seventh tone flat.
- The next fingering clockwise will be the same pattern except the circled tone center has moved up a perfect fourth.

When a major scale changes to a key down a perfect fourth, raise the fourth scale tone of the original scale up a half step. Move the tone center down a perfect fourth and number the scale steps from there. Here is a detailed procedure:

- Start on any diagram in the circle. Counting the circled note as “1,” play through the scale as it is written.
- Play the scale again with the fourth tone sharp.
- The next fingering counterclockwise will be the same pattern except the circled tone center has moved down a perfect fourth.



# CHAPTER 13: PENTATONIC SCALE FINGERINGS

## A. MINOR 7/11 & MAJOR 6/9 PENTATONIC SCALE FINGERINGS.

*Fingerings for minor 7/11 or major 6/9 pentatonic scales.*

BASIC, LOWER POSITIONS					

*Major 6/9 pentatonic scale with formula: 1, 2, 3, 5, 6*

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*Minor 7/11 pentatonic scale with formula: 1, b3, 4, 5, b7*

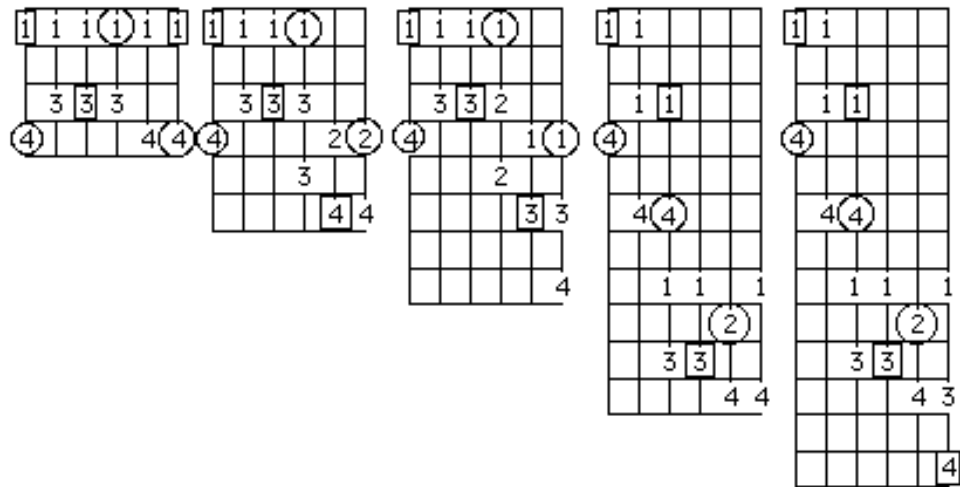
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**Wide range minor 7/11 and major 6/9 pentatonic scale fingerings.**

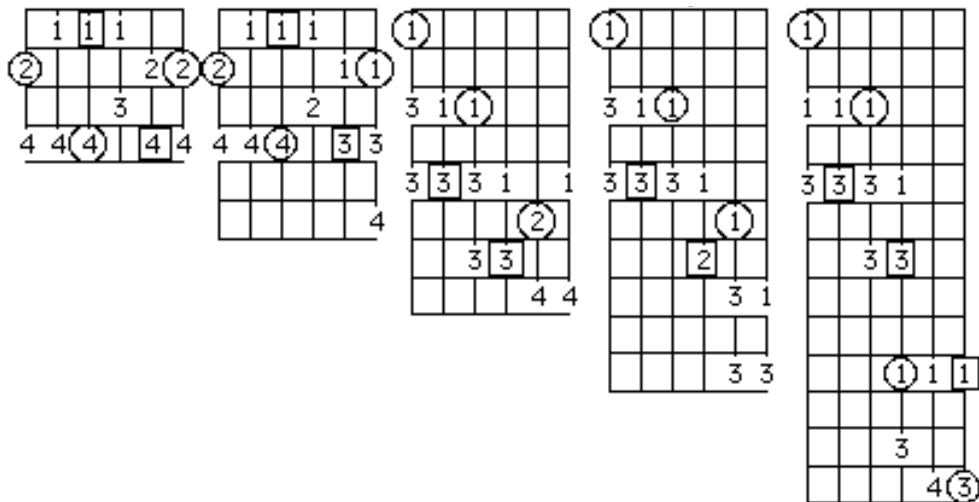
*Squared notes are minor 7/11 pentatonic scale tone centers.*

*Circled notes are major 6/9 pentatonic scale tone centers.*

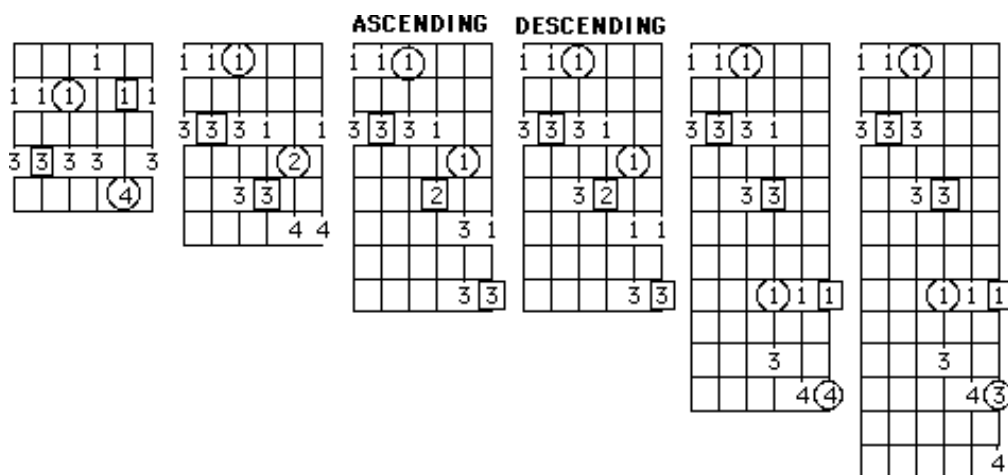
**Lowest note = tone center of m7/11 scale, 6 of ma6/9 scale.**



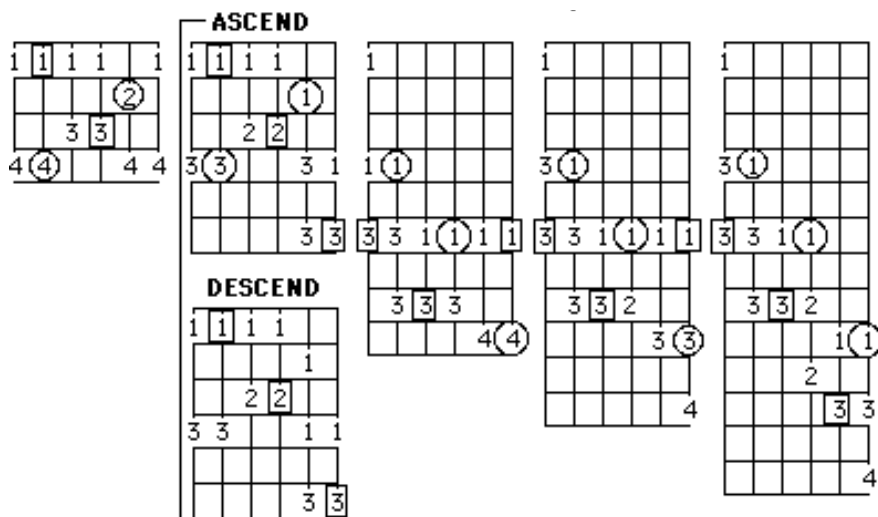
**Lowest note = b3 of m7/11 scale, tone center of ma6/9 scale.**



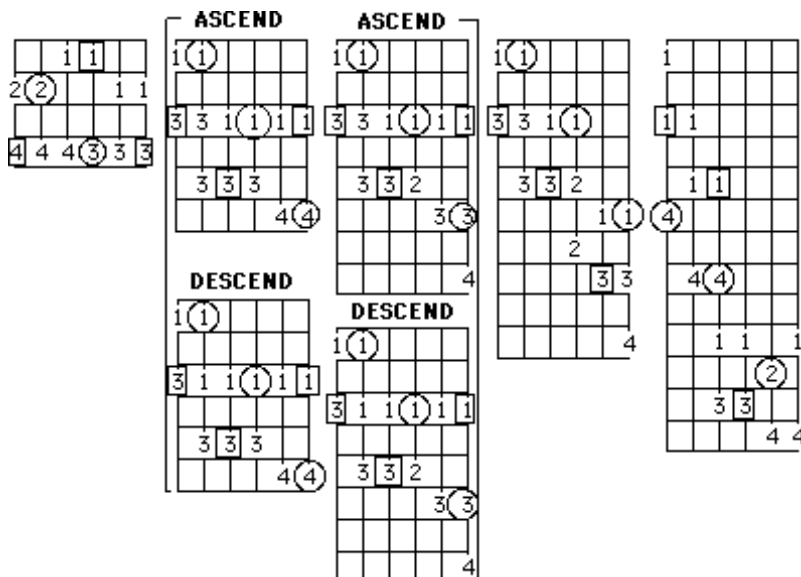
Lowest note = 4 of m7/11 scale, 2 of ma6/9 scale.



Lowest note = 5 of m7/11 scale, 3 of ma6/9 scale.

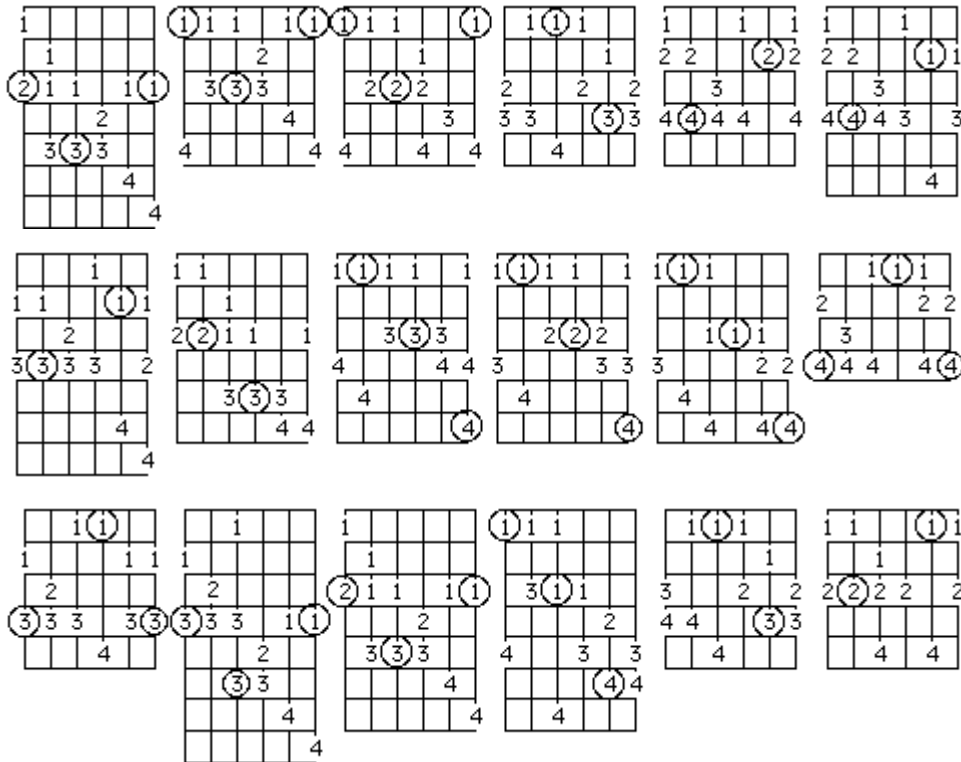


Lowest note = b7 of m7/11 scale, 5 of ma6/9 scale.



## B. DOMINANT 7/11 PENTATONIC SCALE.

Use in Mixolydian and with its tone center on the fifth step of harmonic minor scale. Formula: 1, 3, 4, 5, b7 (minor 7/11 with natural 3). Tone centers are circled.

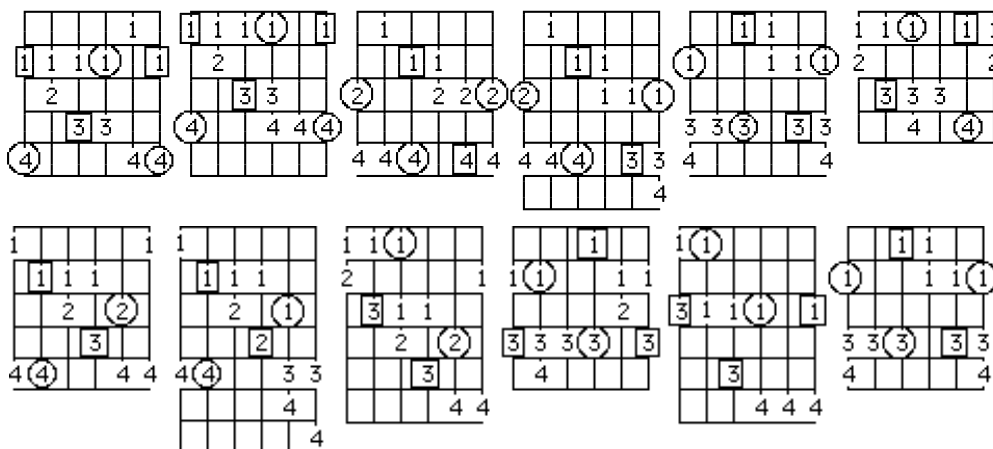


## C. MINOR 6/9 PENTATONIC SCALE FINGERINGS.

The fingerings below apply to the minor 6/9 pentatonic scale if they are used with the circled tone center. Use in Dorian mode. The formula for minor 6/9 pentatonic scale is: 1, 2, b3, 5, 6.

## D. MINOR 7/11b5 PENTATONIC SCALE FINGERINGS.

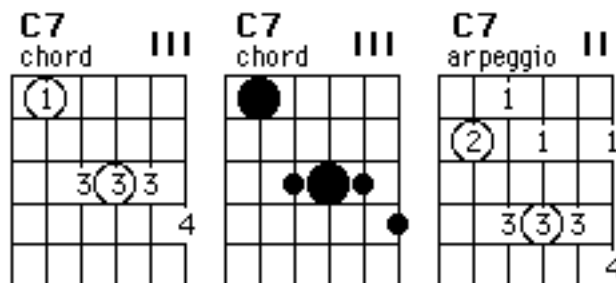
The fingerings below apply to the minor 7/11b5 pentatonic scale if they are used with the “squared” tone center. This scale produces a bluesy sound in Dorian, Aeolian or Phrygian mode. Minor 7/11b5 pentatonic also works good with Locrian mode. The formula for minor 7/11b5 pentatonic scale is: 1, b3, 4, b5, b7.



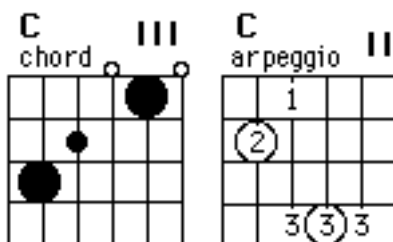
# CHAPTER 14: ARPEGGIO FINGERINGS

## A. ARPEGGIOS DEFINED

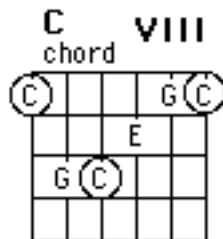
Arpeggios are chords played one note at a time. The same name is given to an arpeggio as the chord from which it is made. The term “chord root” is used for the note after which an arpeggio is named, as with a chord. Chord roots in chords and arpeggios are indicated by enlarged or circled notes:



A chord and an arpeggio of the same name have the same notes. Notice that an arpeggio can have two notes on the same string:



Chord roots can occur in more than one octave. If the chord root is “C”, for example, there may be a high “C” and a low “C” in the same area of the fretboard:



A chord or arpeggio formula (see Chapter 4, Section F) indicates the numbered tones of a major scale named after the chord root which constitute the chord. A number in the formula preceded by a flat or sharp indicates that an altered major scale tone is used in the chord.

**C major scale**

C D E F G A B C

II pos.

T

A

B

**C major arpeggio = 1, 3, 5**

C E G C

II pos.

T

A

B

**C melodic minor**  
= C major scale with  $\flat 3$

C D E $\flat$  F G A B C

II pos.

T

A

B

**C minor arpeggio = 1,  $\flat 3$ , 5**

C E $\flat$  G C

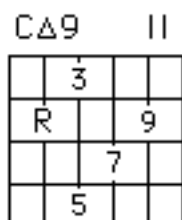
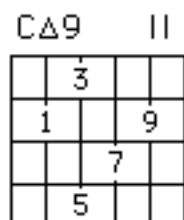
II pos.

T

A

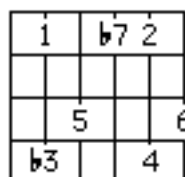
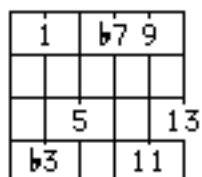
B

When a chord formula is shown within a diagram, the chord root is numbered “1” or labeled “R.”



$\Delta$  = “major” in chord names:  
C $\Delta$ 9 = C major 9th

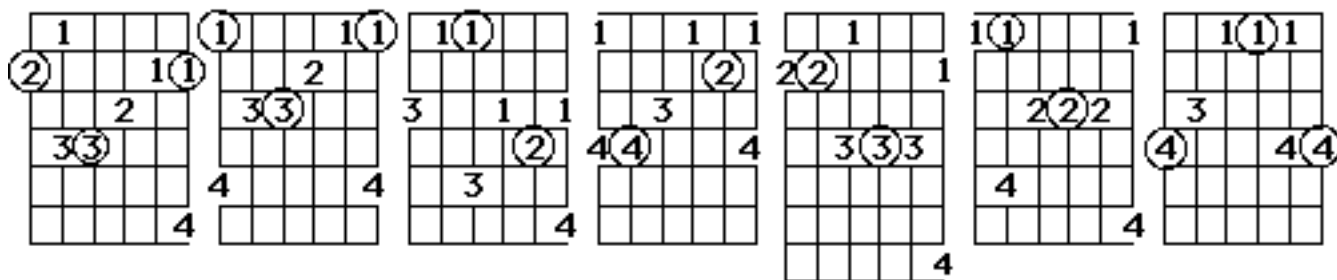
Chord tones above “7” such as “9”, “11” and “13” can be indicated with a number one octave lower (subtract 7): 9 = 2, 11 = 4, and 13 = 6.



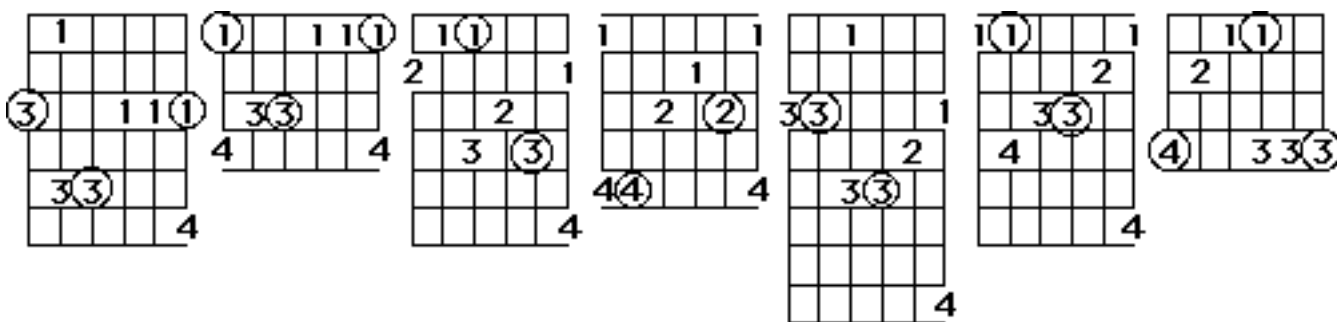
## B. BASIC MOVABLE ARPEGGIOS.

*Chord roots are circled.*

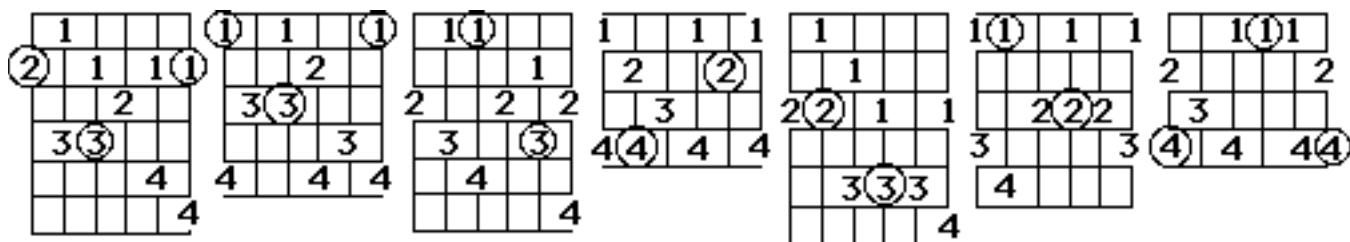
### Major - formula 1, 3, 5



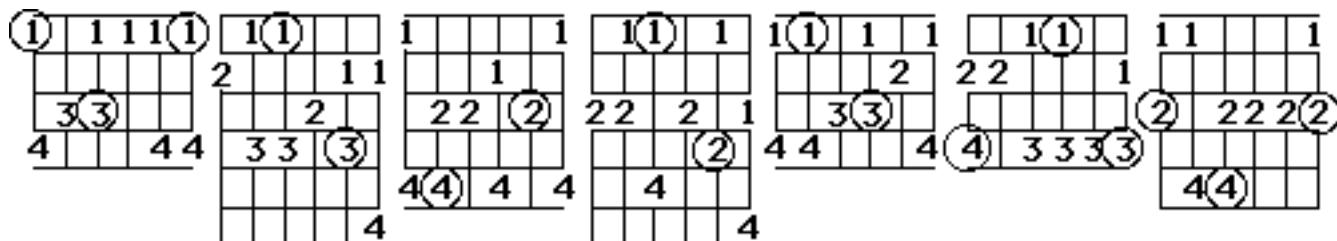
### Minor - formula 1, b3, 5



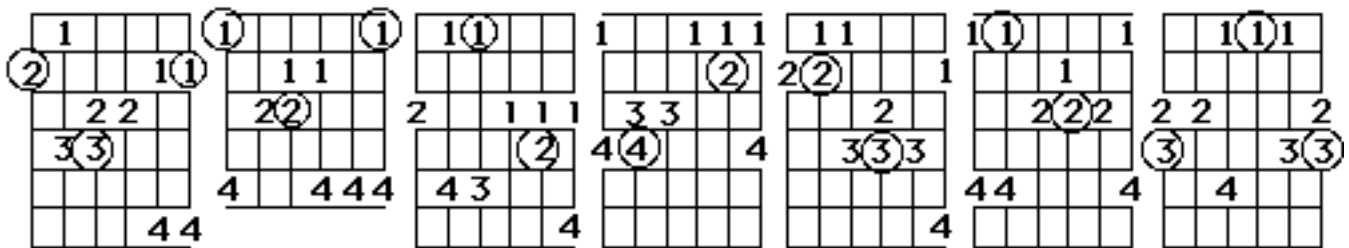
### Dominant seventh - formula 1, 3, 5, b7



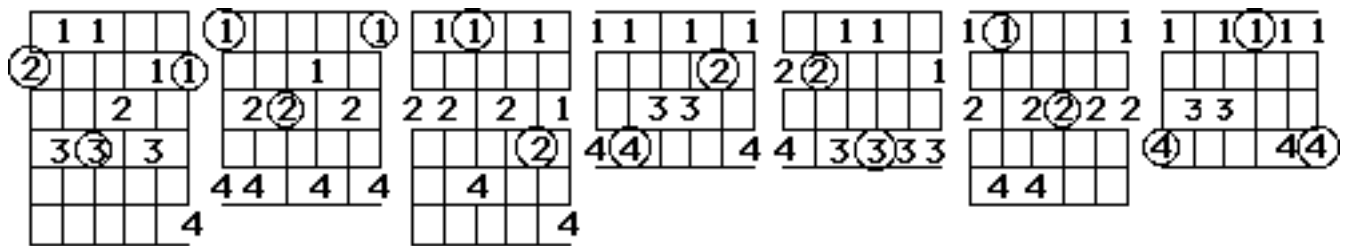
### Minor seventh - formula 1, b3, 5, b7



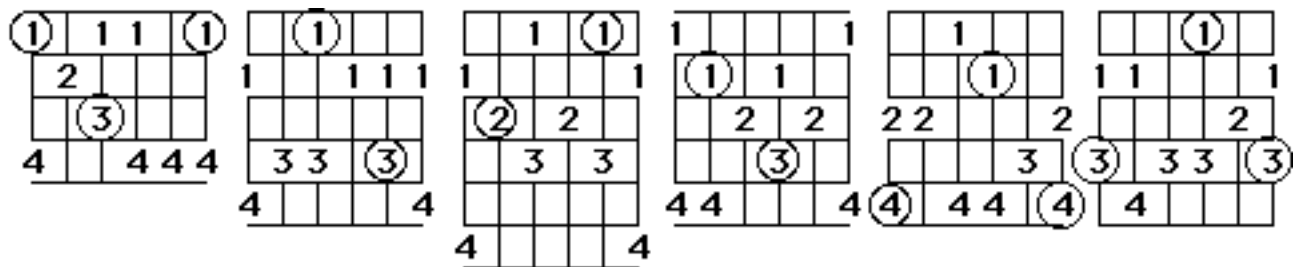
### Major seventh - formula 1, 3, 5, 7



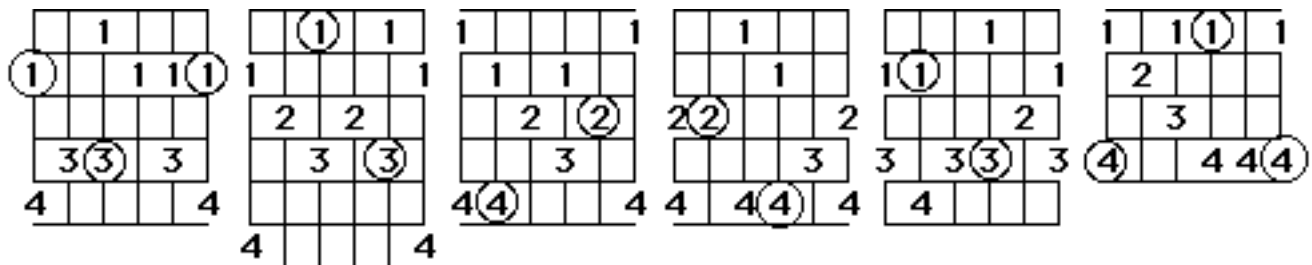
### Major sixth - formula 1, 3, 5, 6



### Minor seventh flat five - formula 1, b3, b5, b7



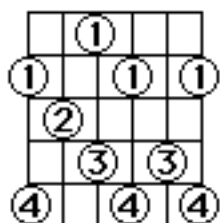
### Minor sixth - formula 1, b3, 5, 6



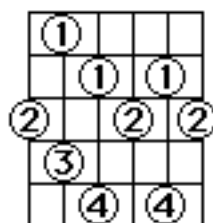
### Diminished seventh - formula 1, b3, b5, bb7 (=6)

Any note can be the chord root. The chord root you use should repeat in octaves and the remaining notes are not chord roots.

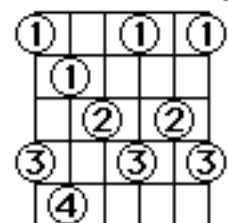
#### FINGERING 1



#### FINGERING 2



#### FINGERING 3





# CHAPTER 15: CHORD FINGERINGS

E	D	C	A	G
F	E $\flat$	D $\flat$	B $\flat$	A $\flat$
Em	Dm	Cm	Am	Gm
Fm	E $\flat$ m	C $\sharp$ m	B $\flat$ m	G $\sharp$ m
E7	D7	C7	A7	G7
F7	E $\flat$ 7	D7 III	B $\flat$ 7	A $\flat$ 7
Em7	Dm7	Cm7	Am7	F $\sharp$ m7

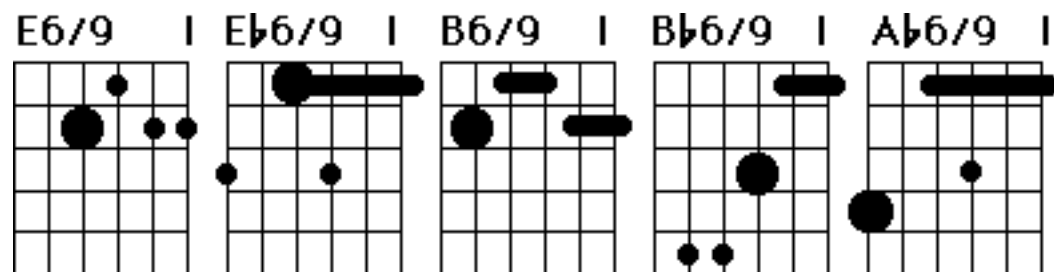
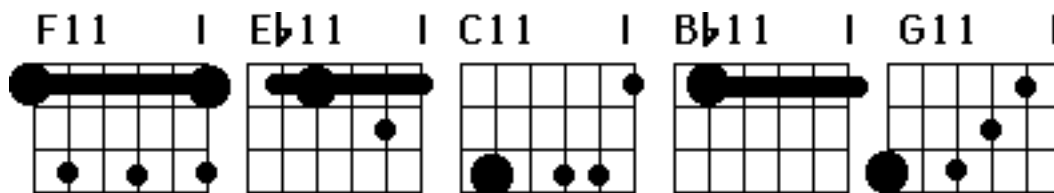
Fm7 I	E♭m7 I	Dm7 III	B♭m7 I	Bm7 V
EΔ7 I	DΔ7 I	CΔ7 I	AΔ7 I	GΔ7 I
FΔ7 I	E♭Δ7 I	D♭Δ7 I	B♭Δ7 I	A♭Δ7 I
E/9 I	D/9 I	C/9 I	A/9 I	G/9 I
F/9 I	D♭/9 I	D♭/9 I	B♭/9 I	A♭/9 I
Em/9 I	Dm/9 I	Cm/9 I	Am/9 I	Gm/9 I

Am/9 V	Em/9 II	Fm/9 V	Dm/9 V	Cm/9 V
F9nr I	E9 I	B9 I	Bb9nr I	G9nr II
Fm9nr I	Em9 I	Cm9 I	Bbm9nr I	Gm9nr I
FΔ9 I	GΔ9 V	CΔ9 II	CΔ9nr III	CΔ9 VII

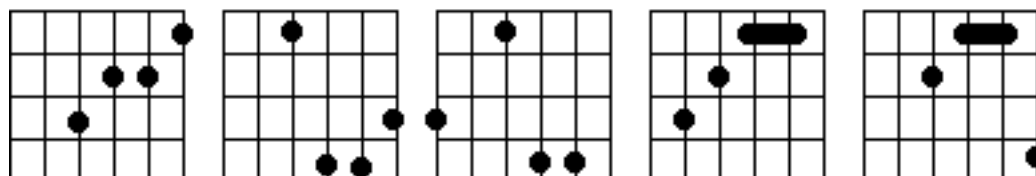
diminished 7th (°7) chords  
any note can be the root

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<b>Fm7<math>\flat</math>5 I</b> 	<b>E<math>\flat</math>m7<math>\flat</math>5 I</b> 	<b>Cm7<math>\flat</math>5 I</b> 	<b>B<math>\flat</math>m7<math>\flat</math>5 I</b> 	<b>F#m7<math>\flat</math>5 I</b> 
<b>F6 I</b> 	<b>E6 II</b> 	<b>C6 I</b> 	<b>B<math>\flat</math>6 I</b> 	<b>F#6 I</b> 
<b>Fm6 I</b> 	<b>Em6 I</b> 	<b>Cm6 I</b> 	<b>Am6 I</b> 	<b>G<math>\flat</math>m6 I</b> 
<b>Esus4 I</b> 	<b>Dsus4 I</b> 	<b>Csus4 I</b> 	<b>Asus4 I</b> 	<b>Gsus4 I</b> 
<b>Asus4 V</b> 	<b>Gsus4 V</b> 	<b>Esus4 V</b> 	<b>Dsus4 V</b> 	<b>Csus4 V</b> 
<b>E7sus4 I</b> 	<b>D7sus4 I</b> 	<b>C7sus4 I</b> 	<b>A7sus4 I</b> 	<b>G7sus4 I</b> 
<b>F7sus4 I</b> 	<b>E<math>\flat</math>7sus4 I</b> 	<b>E7sus4 V</b> 	<b>D7sus4 V</b> 	<b>C7sus4 V</b> 



augmented chords  
any note can be the root



F7 $\flat$ 5 I	E $\flat$ 7 $\flat$ 5 I	C7 $\flat$ 5 I	B $\flat$ 7 $\flat$ 5 I	F $\sharp$ 7 $\flat$ 5 I
F9 $\flat$ 5 I	E9 $\flat$ 5 I	C9 $\flat$ 5 I	D9 $\flat$ 5nr V	A9 $\flat$ 5 IV
F7 $\sharp$ 5 I	E7 $\sharp$ 5 I	C7 $\sharp$ 5 I	C7 $\sharp$ 5 III	C7 $\sharp$ 5 VI
F9 $\sharp$ 5nr I	E $\flat$ 9 $\sharp$ 5 I	B9 $\sharp$ 5 I	C9 $\sharp$ 5nr IV	G $\flat$ 9 $\sharp$ 5 I
F13 I	E13nr II	B13 I	D13nr V	C13 V
F7 $\sharp$ 9 I	E7 $\sharp$ 9nr III	B7 $\sharp$ 9 I	E7 $\sharp$ 9 VIII	C7 $\sharp$ 9 VII

# CHAPTER 16: PENTATONIC SCALE FRAGMENT PATTERNS

*Pattern 1*

1 4 1 4 1 3 1 3 1 3 1 3 1 3 1 3 1 4

T  
A  
B

*Pattern 1-2*

1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 4 1

T  
A  
B

*Pattern 1-3*

4 1 4 1 3 1 3 1 3 1 3 1 3 1 3 1 4 1

T  
A  
B

1 3 1 3 1 3 1 3 1 4 1 4 1 4 1 3 1 3 1 3 1 3 1 3 1 3 1 4 1 4

T  
A  
B





*Pattern 2-2*

3 1 3 2 1 3 2 4 3 2 4 1      4 1 3 4 1 3 1 1 3 1 3 3      1 3 2 1 3 2 4 3 2 4 1 2

T  
A  
B

*Pattern 2-3*

4 1 3 4 1 3 1 1 3 1 3 3      1 3 2 1 3 2 4 3 2 4 1 2      1 3 4 1 3 1 1 3 1 3 3 1

T  
A  
B

3 2 1 3 2 4 3 2 4 1 2 4      1 3 4 1 3 1 1 3 1      3 3 1      3 2 1 3 2 4 3 2 4 1 2 4

T  
A  
B

*Pattern 2-4*

3 4 1 3 1 1 3 1 3 3 1 3      2 1 3 2 4 3 2 4 1 2 4 1      3 4 1 3 1 1 3 1 3 3 1 3

T  
A  
B

*Pattern 2, vertical inversion*

2 1 3 2 4 3 2 4 1 2 4 1      3 1 4 1 1 3 1 4 3 1 3 1      2 3 1 3 4 2 3 1 1 4 2 3

T  
A  
B

2-2, vertical inversion

3 1 4 1 1 3 1 4 3 1 3 1 2 3 1 3 4 2 3 1 1 4 2 3 1 4 1 1 3 1 4 3 1 3 1 2

T  
A  
B

3 1 3 4 2 3 1 1 4 2 3 4 1 4 1 1 3 1 4 3 1 3 1 2 3 1 3 4 2 3 1 1 4 2 3 4

T  
A  
B

2-3, vertical inversion

4 1 1 3 1 4 3 1 3 1 2 3 1 3 4 2 3 1 1 4 2 3 4 1 4 1 1 3 1 4 3 1 3 1 2 3

T  
A  
B

2-4, vertical inversion

1 3 4 2 3 1 1 4 2 3 4 1 1 1 3 1 4 3 1 3 1 2 3 1 3 4 2 3 1 1 4 2 3 4 1 4

T  
A  
B

Pattern 3

1 1 3 1 4 3 1 3 1 2 3 1 3 4 2 3 1 1 4 2 3 4 1 4 1 1 4 4 1 1 4 3 1 1 3 3

T  
A  
B

1 1 3 3 1 1 3 4 1 1 4 4      1 1 4 4 1 1 4 3 1 1 3 3      1 1 3 3 1 1 3 4 1 1 4 4

T  
A  
B

*Pattern 4*

1 4 1 3 1 3 4 1 3 1 3 1      1 3 1 3 1 3 3 1 3 1 3 1      1 4 1 3 1 3 4 1 3 1 3 1

T  
A  
B

*Pattern 4, vertical inversion*

1 3 1 3 1 3 3 1 3 1 3 1      3 1 3 1 4 1 1 3 1 3 1 4      3 1 3 1 3 1 1 3 1 3 1 3

T  
A  
B

3 1 3 1 4 1 1 3 1 3 1 4      3 1 3 1 3 1 1 3 1 3 1 3

T  
A  
B

# CHAPTER 17: MAJOR SCALE FRAGMENT PATTERNS

## A. CONSECUTIVE PATTERNS

### *Pattern 1*

2 4 1 4 1 2 1 2 4 2 4 1    4 1 3 1 3 4 3 4 2 4 2 4    2 4 1 4 1 2 1 2 4 2 4 1

T  
A  
B

### *1-2*

4 1 3 1 3 4 3 4 2 4 2 4    4 1 4 1 2 1 2 4 2 4 1 4    1 3 1 3 4 3 4 2 4 2 4 2

T  
A  
B

### *1-3*

4 1 4 1 2 1 2 4 2 4 1 4    1 3 1 3 4 3 4 2 4 2 4 2    1 4 1 2 1 2 4 2 4 1 4 1

T  
A  
B

3 1 3 4 3 4 2 4 2 4 2 4    1 4 1 2 1 2 4 2 4 1 4 1    3 1 3 4 3 4 2 4 2 4 2 4

T  
A  
B

### *1 - vertical inversion*

1 4 2 2 1 4 4 2 1 1 4 2    3 1 4 4 3 1 2 4 3 4 2 4    1 4 2 2 1 4 4 2 1 1 4 2

T  
A  
B

### 1-2 vertical inversion

3 1 4 4 3 1 2 4 3 4 2 4      4 2 2 1 4 4 2 1 1 4 2 3      1 4 4 3 1 2 4 3 4 2 4 1

T  
A: 4-3-5-4-3-5-4-5-3-5  
B: 4 2 2 1 4 4 2 1 1 4 2 3

1 4 4 3 1 2 4 3 4 2 4 1  
A: 2-5-4-2-3-5-4-5-3-5  
B: 5-3-5-3-2-5-3-2-5-3-4

### 1-3 vertical inversion

4 2 2 1 4 4 2 1 1 4 2 3      1 4 4 3 1 2 4 3 4 2 4 1      2 2 1 4 4 2 1 1 4 2 3 1

T  
A: 4-3-5-4-2-5-3-2-5-3-4  
B: 5-3-5-3-2-5-3-2-5-3-4

1 4 4 3 1 2 4 3 4 2 4 1  
A: 2-5-4-2-3-5-4-5-3-5  
B: 5-3-5-3-2-5-3-2-5-3-4

2 2 1 4 4 2 1 1 4 2 3 1  
A: 3-2-5-3-2-5-3-2-5-3-4-2  
B: 3-2-5-3-2-5-3-2-5-3-4-2

4 4 3 1 2 4 3 4 2 4 1 4      2 2 1 4 4 2 1 1 4 2 3 1      4 4 3 1 2 4 3 4 2 4 1 4

T  
A: 5-4-2-3-5-4-5-3-5  
B: 4 4 3 1 2 4 3 4 2 4 1 4

2 2 1 4 4 2 1 1 4 2 3 1  
A: 3-2-5-3-2-5-3-2-5-3-4-2  
B: 3-2-5-3-2-5-3-2-5-3-4-2

4 4 3 1 2 4 3 4 2 4 1 4  
A: 5-4-2-3-5-4-5-3-5  
B: 4 4 3 1 2 4 3 4 2 4 1 4

### Pattern 2

4 1 3 4 1 3 4 1 3 4 1 3      4 1 3 1 1 3 1 2 3 1 2 4

T  
A: 5-2-4-5-2-4-5-2-4-5  
B: 4 1 3 1 1 3 1 2 3 1 2 4

4 1 3 1 1 3 1 2 3 1 2 4  
A: 5-2-4-5-2-4-5-2-4-5  
B: 4 1 3 1 1 3 1 2 3 1 2 4

4 1 3 4 1 3 4 1 3 4 1 3      4 1 3 1 1 3 1 2 3 1 2 4

T  
A: 5-2-4-5-2-4-5-2-4-5  
B: 4 1 3 1 1 3 1 2 3 1 2 4

4 1 3 1 1 3 1 2 3 1 2 4  
A: 5-2-4-5-2-4-5-2-4-5  
B: 4 1 3 1 1 3 1 2 3 1 2 4

**2-2**

1 3 4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 2 3 1 2 4 1

T  
A 2-4-5-2-4-5 2-4-5 2-4 5 2-4 2-4 2-3 4 2-3-5-2  
B

1 3 4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 2 3 1 2 4 1

T  
A 2-4-5-2-4-5 2-4-5 2-4 5 2-4 2-4 2-3 4 2-3-5-2  
B

**2-3**

3 4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 2 3 1 2 4 1 2

T  
A 4-5-2-4-5 2-4-5 2-4 5 2 4 2-4 2-3 4 2-3-5-2-3  
B

3 4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 2 3 1 2 4 1 2

T  
A 4-5-2-4-5 2-4-5 2-4 5 2 4 2-4 2-3 4 2-3-5-2-3  
B

**2-4**

4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 2 3 1 2 4 1 2 4 4 1 3 4 1 3 4 1 3 4 1 3

T  
A 5-2-4-5 2-4-5 2-4 5 2 2-4 2-3 4 2-3-5-2-3-5 5-2-4-5 2-4-5 2-4 5 2-4  
B

**2 - vertical inversion**

1 1 3 1 2 3 1 2 4 1 2 4      4 3 1 4 1 4 3 1 3 1 4 3      1 3 1 4 2 1 3 1 4 2 1 3

T: 2- 2-3- 2-3-5-2-3-5-      2- 2- 3-2- 5-3-2- 4-  
A: 2-4- 4- 5-4-2- 5- 5-4-2- 4-2- 5-4- 5- 4-2- 5-3-2- 4-  
B: 5-4-2- 5- 5-4-2- 4-2- 5-4- 5- 4-2- 5-3-2- 4-

4 3 1 4 1 4 3 1 3 1 4 3      1 3 1 4 2 1 3 1 4 2 1 3

T: 5-4-2- 5- 5-4-2- 4-2- 5-4- 2- 4-2- 3-2- 4-2- 5-3-2- 4-  
A: 5-4-2- 5- 5-4-2- 4-2- 5-4- 5- 4-2- 5- 4-2- 5-3-2- 4-  
B: 5-4-2- 5- 5-4-2- 4-2- 5-4- 5- 4-2- 5-3-2- 4-

**2-2 vertical inversion**

3 1 4 1 4 3 1 3 1 4 3 1      3 1 4 2 1 3 1 4 2 1 3 1

T: 4-2- 5- 4-2- 3-2- 4-2- 5-3-2- 2-  
A: 4-2- 5- 4-2- 3-2- 4-2- 5-3-2- 4-  
B: 4-2- 5- 4-2- 3-2- 4-2- 5-3-2- 4-

3 1 4 1 4 3 1 3 1 4 3 1      3 1 4 2 1 3 1 4 2 1 3 1

T: 4-2- 5- 4-2- 3-2- 4-2- 5-3-2- 2-  
A: 4-2- 5- 4-2- 3-2- 4-2- 5-3-2- 4-  
B: 4-2- 5- 4-2- 3-2- 4-2- 5-3-2- 4-

**2-3 vertical inversion**

1 4 1 4 3 1 3 1 4 3 1 3      1 4 2 1 3 1 4 2 1 3 1 4

T: 2- 2- 5-4-2- 4-2- 5-4- 2- 3-2- 4-2- 5-3-2- 2-5-  
A: 2- 5- 5-4-2- 4-2- 5-4- 2- 3-2- 4-2- 5-3-2- 4-  
B: 2- 5- 5-4-2- 4-2- 5-4- 2- 3-2- 4-2- 5-3-2- 4-

1 4 1 4 3 1 3 1 4 3 1 3 1 4 2 1 3 1 4 2 1 3 1 4

T: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

A: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

B: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

**2-4 vertical inversion**

4 1 4 3 1 3 1 4 3 1 3 1 4 2 1 3 1 4 2 1 3 1 4 2

T: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

A: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

B: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

4 1 4 3 1 3 1 4 3 1 3 1 4 2 1 3 1 4 2 1 3 1 4 2

T: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

A: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

B: 2 5 5-4-2 4-2 5-4 2 4 3-2 5-3-2 4 5

**Pattern 3**

1 3 4 1 3 3 4 1 3 4 4 1 3 4 1 3 4 1 3 2 1 3 1 2 4 3 1 2 4 1

T: 5-7-8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 5-7 7-8 5-7 5-6 5-6-8 5-6-8 5

A: 5-7-8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 5-7 7-8 5-7 5-6 5-6-8 5-6-8 5

B: 5-7-8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 5-7 7-8 5-7 5-6 5-6-8 5-6-8 5

1 3 4 1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4 1 3 1 4 1 3 1 2

T: 5-7-8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 5-7 7-8 5-7 5-6 5-6-8 5-6-8 5

A: 5-7-8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 5-7 7-8 5-7 5-6 5-6-8 5-6-8 5

B: 5-7-8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 5-7 7-8 5-7 5-6 5-6-8 5-6-8 5



**3-2**

3 4 1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3

T: 4 1 3 1 4 1 3 1 2 1 3 1 2 4 3 1 2 4 1 1

A: 7-8 5-7 3-4 5-7-8 8 5-7-8 5-7-8 7 8 5-7 5 5-7 5-6 5-7 5-6-8 7 5-6-8 5

B: 7-8 5-7 3-4 5-7-8 8 5-7-8 5-7-8 7 8 5-7 5 5-7 5-6 5-7 5-6-8 7 5-6-8 5

3 4 1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3

T: 3 4 1 3 3 4 1 3 1 4 1 3 1 2 1

A: 7-8 5-7 7-8 5-7-8 8 5-7-8 5 7-8 5-7 7-8 5-7 5 5-7 5-6 5

B: 7-8 5-7 7-8 5-7-8 8 5-7-8 5 7-8 5-7 7-8 5-7 5 5-7 5-6 5

**3-3**

4 1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4

T: 1 3 3 4 1 3 1 4 1 3 1 2 1 3 1 2 4 3 1 2 4 1 1 2

A: 8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 7-8 5-7 5 5-7 5-6 5-7 5-6-8 7 5-6-8 5-6

B: 8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 7-8 5-7 5 5-7 5-6 5-7 5-6-8 7 5-6-8 5-6

4 1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4

T: 4 1 3 3 4 1 3 1 4 1 3 1 2 1 3

A: 8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 7-8 5-7 5 5-7 5-6 5-7

B: 8 5-7 7-8 5-7-8 8 5-7-8 5-7-8 7-8 5-7 5 5-7 5-6 5-7

**3-4**

1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4 1

T: 3 1 4 1 3 1 2 1 3 1 2 4 3 1 2 4 1 1 2 4

A: 5-7 7-8 5-7-8 8 5-7-8 5-7-8 7-8 7 5-7 5-6 5-7 5-6-8 7 5-6-8 5-6-8

B: 5-7 7-8 5-7-8 8 5-7-8 5-7-8 7-8 7 5-7 5-6 5-7 5-6-8 7 5-6-8 5-6-8

1 3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4 1 3 1 4 1 3 1 2 1 3 1

T

A 5-7 7-8 5-7-8 8 5-7-8 5 5-7-8 5-7 7-8 5-7 8 5-7 5-6 5-7 5

B

### 3-5

3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4 1 3 1 4 1 3 1 2 1 3 1 2 4 3 1 2 4 1 1 2 4 1

T

A 7 7-8 5-7-8 8 5-7-8 5 5-7-8 5-7 7-8 5-7 8 5-7 5-6 5-7 5-6-8 7 5-6-8 5-6-8 5

B

3 3 4 1 3 4 4 1 3 4 1 1 3 4 1 3 3 4 1 3 1 4 1 3 1 2 1 3 1 2

T

A 7 7-8 5-7-8 8 5-7-8 5 5-7-8 5 7 7-8 5-7 8 5-7 5-6 5-7 5-6

B

### 3 - vertical inversion

3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 1 3 1 4 3 2 1 3 1 4 4 2 1 3 1 1 4 2 1 3

T

A 7-5 8-7-5 8-7 8-7-5 8 8-7-5 7-5 8-7-5 7-5 8-7 8-7 7-5 8-6-5 7-5 8-6-5 7

B

3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 1 3 1 4 3 2 1 3 1 4

T

A 7-5 8-7-5 8-7 8-7-5 8 8-7-5 7-5 8-7-5 7-5 8-7 8-7 7-5 8-6-5 7-5 8-6-5 7

B



[illegible]

### 3-5 vertical inversion

The image shows a musical score for the song "The Rose Tree". It includes a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. The melody is written on a single staff. Below the staff, there are three lines of tablature labeled T, A, and B, which correspond to the strings of a guitar. The tablature uses numbers 1-5 to indicate frets and includes bar lines to denote measures.

1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 1 3 1 4 3 2 1 3 1 4 4 2 1 3

T  
A  
B

5 8-7-5 5 8-7-5 7-5 8-7 5 7-5 6-5 7-5 8-6-5 7

5 8-7-5 8-7 8 5 8-7 8

### ***Pattern 4***

1 2 3 1 2 4 2 3 1 2 4 1 3 1 2 4 1 3 1 2 4 1 2 4

3 3 3 3

1 2 3 1 2 4 2 3 1 2 4 1

T

A

B

10 12 13 10 12 14 12 13 10 12 14 11 13 10 12 14 11 13 15 10 12 13 10 12 14 12 13 10 12 14 1

**4-2**

## 4-3

2 3 1 2 4 3 1 2 4 1 3 1 2 4 1 2 4 1 3 1 2 4 1 3 3 1 2 4 3 1 2 4 1 3 1 2

T  
A  
B

## 4-4

4 1 2 4 1 3 1 2 4 1 3 1 1 3 1 2 1 3 1 2 3 1 3 1 2 3 1 2 1 2 3 1 2 3 2 3

T  
A  
B

## 4-5

1 2 4 3 1 2 4 1 3 1 2 4 1 2 4 2 4 1 2 4 1 1 2 4 3 3 3 3 1 2 4 3 1 2 4 1 3 1 2 4

T  
A  
B

## 4-6

2 4 3 1 2 4 1 3 1 2 4 1 2 4 1 3 1 2 4 1 3 1 2 4 4 3 1 2 4 1 3 1 2 4 1 2

T  
A  
B

4 1 3 1 2 4 1 3 1 2 4 1      3 3 3 3 3 3 3 3

T — 15 — 12 — 14 — 11 — 13 — 15 — 11 — 14 — 11 — 13 — 15 — 11 —

A — 14 — 13 — 10 — 12 — 14 — 11 — 13 — 10 — 12 — 14 — 11 — 13 —

B

**4 - vertical inversion**

4 2 1 3 1 4 1 4 2 1 3 1      2 1 4 2 1 3 4 2 1 4 2 1

T — 13 — 11 — 10 — 10 — 13 — 11 — 10 — 12 — 10 — 13 — 11 — 10 — 12 — 10 —

A — 11 — 10 — 13 — 11 — 10 — 12 — 13 — 11 — 10 — 10 — 13 — 11 — 10 — 12 — 10 —

B

**4-2 vertical inversion**

3 3 3 3      2 1 3 1 4 1 4 2 1 3 1 2      1 4 2 1 3 4 2 1 4 2 1 4

T — 11 — 10 — 13 — 11 — 10 — 13 — 11 — 10 — 12 — 10 — 13 — 11 — 10 — 12 — 10 —

A — 11 — 10 — 10 — 13 — 11 — 10 — 11 — 10 — 13 — 11 — 10 — 12 — 10 — 13 — 11 — 10 — 15 —

B

**4-3 vertical inversion**

3 3 3 3      2 1 3 1 4 1 4 2 1 3 1 2      1 4 2 1 3 4 2 1 4 2 1 4

T — 11 — 10 — 13 — 11 — 10 — 13 — 11 — 10 — 12 — 10 — 13 — 11 — 10 — 12 — 10 —

A — 10 — 13 — 11 — 10 — 15 — 10 — 13 — 11 — 10 — 10 — 13 — 11 — 10 — 11 — 10 —

B

4 2 1 3 4 2 1 4 2 1 4 2      1 3 1 4 1 4 2 1 3 1 2 1      4 2 1 3 4 2 1 4 2 1 4 2

T — 13 — 11 — 10 — 13 — 11 — 10 — 15 — 13 — 10 — 12 — 10 — 13 — 11 — 10 — 11 — 10 —

A — 13 — 11 — 10 — 12 — 13 — 11 — 10 — 12 — 10 — 13 — 11 — 10 — 15 — 13 —

B

#### 4-4 vertical inversion

The musical score for 'The Rose Tree' is presented in three parts: Treble Clef, Tenor, and Bass. The Treble Clef part is in 3/4 time and features a melody with eighth and sixteenth notes, including triplets. The Tenor and Bass parts are in 4/4 time and provide a harmonic accompaniment using a mix of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the Treble Clef staff, and the lyrics 'The Rose Tree' are written below the Bass staff.

#### **4-5 vertical inversion**

[illegible]

#### 4-6 vertical inversion

The image displays a musical score for the piece "The Wind" by John Williams, featuring a piano and a string quartet. The score is presented in two systems. The piano part is written in treble clef, and the string quartet (T, A, B) is written in bass clef. The piano part includes a key signature change from one flat to two flats and a time signature change from 4/4 to 3/4. The string quartet part is highly technical, involving many sixteenth and thirty-second notes, and frequent finger changes. The piano part uses a variety of rhythmic patterns, including triplets and sixteenth notes. The string quartet part is highly technical, involving many sixteenth and thirty-second notes, and frequent finger changes.

## B. TWO NOTE INTERVALS

### ***Pattern 5***

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble part is in 2/4 time and features a melody with eighth and sixteenth notes, including triplets. The Alto and Bass parts provide a harmonic accompaniment using a simplified five-finger system with numbers 1-5 and 8 (representing the octave). The Alto part includes a 'T' (Tenor) line, and the Bass part includes an 'A' (Alto) line. The score is divided into two measures, with the second measure containing triplets in the Treble part.

**5-2**

1 3 2 1 4 2 1 4 3 1 4 3

5 7 6 5 8 6 5 8 7 5 8 7

5 7 6 5 8 6 5 8 7 5 8 7

**5 - vertical inversion**

1 1 3 4 1 3 4 1 3 4 1 3

5 5 7 9 5 7 9 5 7 8 5 7

5 5 7 9 5 7 9 5 7 8 5 7

**5-2 vertical inversion**

1 3 4 1 3 4 1 3 4 1 3 4

5 7 9 5 7 9 5 7 8 5 7 8

5 7 9 5 7 9 5 7 8 5 7 8

**Pattern 6**

3 3 1 1 2 2 3 4 1 1 2 2

8 8 5 5 7 7 8 9 5 5 7 7

8 8 5 5 7 7 8 9 5 5 7 7

**6-2**

3 1 1 2 2 3 4 1 1 2 2 4

8 5 5 7 7 8 9 5 5 7 7 9

8 5 5 7 7 8 9 5 5 7 7 9



**Pattern 7**

3 1 1 2 2 4 3 1 1 2 2 1

5-7 7-9 5-7 5-7

8-5 5-7 7-9 8-5 5-7 8-5 5-7 7-9 8-5 5-7

**7-2**

1 1 2 2 4 3 1 1 2 2 1 4

5-7 7-9 5-7 5-7

5-7 7-9 5-7 7-9 5-7 7-9 5-7 7-9 5-7 7-9

**Pattern 8**

4 3 1 4 3 1 4 3 1 1 3 2

7-9 5-7 5-6 7-9 5-7 5-6

8-5 5-7 7-9 8-5 5-7 8-5 5-7 7-9 8-5 5-7

**8-2**

3 1 4 3 1 4 3 1 1 3 2 1

7-9 5-7 5-6 7-9 5-7 5-6

7-9 5-7 7-9 7-8 5-7 7-9 7-8 5-7 7-9 7-8

**Pattern 9**

2 4 3 1 1 3 2 4 3 2 1 4

9-6 6-8 8-9 7-9 9-6 6-8 8-9 7-9

7-9 9-6 6-7 7-9 9-6 6-7 7-9 9-6 6-7 7-9

*9 vertical inversion*

4 2 1 4 3 1 4 1 2 3 4 1      4 2 1 4 3 1 4 1 2 3 4 1

T  
A  
B

## C. OTHER PATTERNS

*Pattern 10*

1 2 4 2 2 4 1 4 4 1 2 2      1 2 1 3 3 1 3 1 1 2 3 2

T  
A  
B

1 2 4 2 2 4 1 4 4 1 2 2      1 2 1 3 3 1 3 1 1 2 3 2

T  
A  
B

*10-2*

2 4 2 2 4 1 4 4 1 2 2 1      2 1 4 2 1 2 1 1 2 3 2 2

T  
A  
B

2 4 2 2 4 1 4 4 1 2 2 1      2 1 4 2 1 2 1 1 2 3 2 2

T  
A  
B

## 10-3

4 2 2 4 1 1 4 1 2 2 1 2 1 4 2 1 2 1 1 2 3 2 2 3

T 7 7 9 7 9 7 10 7 9 7 9 9 10 9 10

A 11 9 11 7 11 7 9 7 9 7 10 9 7 9 10 10

B

4 2 2 4 1 1 4 1 2 2 1 2 1 4 2 1 2 1 1 2 3 2 2 3

T 7 7 9 7 9 7 10 7 9 7 9 9 10 9 10

A 11 9 11 7 11 7 9 7 9 7 10 9 7 9 10 10

B

## 10-4

2 2 4 1 1 4 1 2 2 1 2 1 3 2 1 2 1 1 2 3 2 2 3 1

T 9 7 7 9 7 9 10 7 9 7 9 10 9 9 10 7

A 9 9 11 7 11 7 9 7 9 7 10 9 7 9 10 10

B

2 2 4 1 1 4 1 2 2 1 2 1 3 2 1 2 1 2 2 3 2 2 3 1

T 9 7 7 9 7 9 10 7 9 7 9 10 9 9 10 7

A 9 9 11 7 11 7 9 7 9 7 10 9 7 9 10 10

B

## 10 - vertical inversion

2 4 2 1 1 1 4 2 2 2 1 4 3 1 2 1 1 2 1 2 2 3 2 1

T 9 7 7 9 7 9 10 7 9 7 9 10 9 9 10 7

A 9 11 9 7 11 9 9 7 11 9 7 10 9 7 9 10 9 7

B

3 3 3 3 3 3 3 3

2 4 2 1 1 1 4 2 2 2 1 4 3 1 2 1 1 2 1 2 2 3 2 1

T 7 9 7 9 7 10 7 9 7 9 10 9 7

A 9 11 9 7 7 11 9 9 7 11 9 7 9 10 9 7

B

**10-2** vertical inversion

4 2 1 1 1 4 2 2 2 1 4 3 1 2 1 1 2 1 2 2 3 2 1 3

T 7 9 10 7 9 7 9 10 9 7 10

A 11 9 7 7 11 9 9 7 11 9 7 9 10 9 7

B

3 3 3 3 3 3 3 3

4 2 1 1 1 4 2 2 2 1 4 3 1 2 1 1 2 1 2 2 3 2 1 3

T 7 9 10 7 9 7 9 10 9 7 10

A 11 9 7 7 11 9 9 7 11 9 7 9 10 9 7

B

**10-3** vertical inversion

2 1 1 1 4 2 2 2 1 4 3 1 2 1 1 2 1 2 2 3 2 1 3 1

T 7 9 10 7 9 7 9 10 9 7 10 7

A 9 7 11 9 9 7 11 9 7 9 10 9 7 10 7

B

3 3 3 3 3 3 3 3

2 1 1 1 4 2 2 2 1 4 3 1 2 1 1 2 1 2 2 3 2 1 3 1

T 7 9 10 7 9 7 9 10 9 7 10 7

A 9 7 11 9 9 7 11 9 7 9 10 9 7 10 7

B

**10-4 vertical inversion**

Two systems of musical notation for 10-4 vertical inversion. Each system consists of a treble staff and a bass staff. The treble staff shows a melodic line with fingerings (1-4, 2-1, 4-3, 1-2, 1-2, 1-2, 2-3, 2-1, 3-1, 3). The bass staff shows a corresponding line with fret numbers (7, 9, 10, 7, 9, 7, 9, 10, 9, 7, 10, 7, 10). The first system has a key signature of one sharp (F#) and a 2/4 time signature. The second system has a key signature of two sharps (F#, C#) and a 2/4 time signature.

**Pattern 11**

Musical notation for Pattern 11. The treble staff shows a melodic line with fingerings (1-4, 3-3, 3-1, 4-1, 4-3, 1-2, 1-1, 3-4, 3-2, 1-1, 1-4, 2-3, 1-4, 3-3, 3-1, 4-1, 4-3, 1-2). The bass staff shows a corresponding line with fret numbers (10, 12, 10, 12, 10, 11, 10, 13, 11, 10, 10, 13, 11, 12, 10, 14, 12, 12, 14, 14, 10, 14, 12, 12, 14, 14, 10, 14, 12, 12, 14, 14, 10, 12, 10, 12, 10, 11). The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature.

**11-2**

Musical notation for 11-2. The treble staff shows a melodic line with fingerings (1-1, 3-4, 3-2, 1-1, 1-4, 2-3, 4-3, 3-3, 1-4, 1-4, 3-1, 2-1, 1-3, 4-3, 2-1, 1-1, 4-2, 3-2). The bass staff shows a corresponding line with fret numbers (10, 13, 11, 10, 10, 13, 11, 12, 12, 10, 10, 12, 11, 10, 10, 13, 11, 11, 14, 12, 12, 14, 14, 10, 14, 12, 12, 14, 14, 10, 12, 10, 12, 10, 11). The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature.

**11-3**

Musical notation for 11-3. The treble staff shows a melodic line with fingerings (4-3, 3-3, 3-1, 4-1, 4-3, 1-2, 1-3, 4-3, 2-1, 1-1, 4-2, 3-2, 3-3, 3-1, 4-1, 4-3, 1-2, 1-1). The bass staff shows a corresponding line with fret numbers (12, 10, 11, 10, 10, 13, 11, 10, 10, 13, 11, 12, 12, 10, 10, 13, 11, 11, 12, 12, 14, 14, 10, 14, 12, 12, 14, 14, 10, 12, 10, 12, 10, 11). The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature.

3 4 3 2 1 1 4 2 3 2 1      3 3 3 1 4 1 4 3 1 2 1 1      3 4 3 2 1 1 1 4 2 3 2 1

T: 13-11-10-10-13-11-11      12-10-10-12-10-11-10-10      13-11-10-10-13-11-11

A: 12-12-12-12-14-14      12-12-14-14      12-12

B:

11-4

3 3 1 4 1 4 3 1 2 1 1 3      4 3 2 1 1 1 4 2 3 2 1 4      3 3 1 4 1 4 3 1 2 1 1 3

T: 12-10-10-12-10-11-10-12      13-11-10-10-13-11-11-13      12-10-10-12-10-11-10-12

A: 12-14-14      12-14-14      12-14-14

B:

11 - vertical inversion

4 3 2 1 1 4 2 3 2 1 4      4 1 2 2 1 2 4 3 2 4 1 1      1 1 2 2 1 2 1 4 3 1 2 1

T: 13-11-10-10-13-11-11-13      14-10-12-10-12-14-14-10      10-10-12-12-14-10

A: 12-12-13      12-14-13      12-14

B:

11-2 vertical inversion

4 1 2 2 1 2 4 3 2 4 1 1      1 1 2 2 1 2 1 4 3 1 2 1      1 2 2 1 2 4 3 2 4 1 1 1

T: 10-10-12-11-10-13-10-11      10-12-12-14-10      10-12-10-12-14-10

A: 14-10-12-12-14-14-10      12-14      12-14-13

B:

1 2 2 1 2 1 4 3 1 2 1 1      1 2 2 1 2 4 3 2 4 1 1 1      1 2 2 1 2 1 4 3 1 1 1 1

T: 11-10-13-10-11-10      10-10-12-12-14-14-10      11-10-13-10-11-10

A: 10-12-12-14      10-12-12-14-13      10-12-12-14

B:

### **11-3 vertical inversion**

The musical score for 'The Rose Tree' is presented in a single system. It begins with a treble clef and a 2/4 time signature. The melody is written on a single staff, featuring a series of eighth and sixteenth notes. Below the staff, the guitar tablature is provided for the T, A, and B strings. The T string part consists of a sequence of numbers: 3 3 1 3 4 3 2 4 1 1 1 1 3 3 2 3 1 4 3 1 2 1 1 2. The A string part consists of a sequence of numbers: 12 10 12 10 10 10 12 12 14 10 10 12 10 12 14 10 10. The B string part consists of a sequence of numbers: 12 12 13 14 10 10 12 12 13 14 10 10. The score is divided into three measures by vertical bar lines. The first measure contains the first 12 notes of the T string and the first 12 notes of the A and B strings. The second measure contains the next 12 notes of the T string and the next 12 notes of the A and B strings. The third measure contains the final 12 notes of the T string and the final 12 notes of the A and B strings.

### 11-4 vertical inversion

The image shows a musical score for the song "The Rose Tree". The melody is written in treble clef, 4/4 time, and consists of a series of eighth notes, many of which are grouped in triplets. Below the staff is a guitar tablature for the T (Treble), A (Alto), and B (Bass) strings. The tablature includes fret numbers (e.g., 3, 1, 3, 4, 3, 2, 4, 1, 1, 1, 1, 3, 3, 2, 3, 1, 4, 3, 1, 2, 1, 1, 2, 4) and fingerings (e.g., 3, 1, 3, 4, 3, 2, 4, 1, 1, 1, 1, 3, 3, 2, 3, 1, 4, 3, 1, 2, 1, 1, 2, 4).

### Pattern 12

[illegible]

*12-2*

1 1 3 1 3 3 1 2 4 1 2 4 1 3 4 3 3 4 1 4 4 1 3 1 1 3 1 3 3 1 2 4 1 2 4 1

T  
A  
B

12-3

1 3 4 3 3 4 1 4 4 1 3 1 1 3 1 3 3 1 2 4 1 2 4 1 3 4 3 3 4 1 4 4 1 3 1 1

T  
A  
B

3 1 3 3 1 2 3 1 2 4 1 2 3 4 3 3 4 1 4 4 1 3 1 1 3 1 3 3 1 2 4 1 2 4 1 2

T  
A  
B

12-4

4 3 3 4 1 4 4 1 3 1 1 3 1 3 3 1 2 4 1 2 4 1 2 4 4 3 3 4 1 4 4 1 3 1 1 3

T  
A  
B

12 - vertical inversion

1 3 3 1 2 4 1 2 4 1 2 4 4 4 3 1 1 4 3 3 3 1 4 1 4 3 1 2 1 4 3 4 3 1 4

T  
A  
B

12-2 vertical inversion

4 4 3 1 1 1 4 3 3 3 1 4 1 4 3 1 2 1 4 3 4 3 1 4 4 3 1 1 1 4 3 3 3 1 4 1

T  
A  
B



4 3 1 2 1 4 3 4 3 1 4 1      4 3 1 1 1 4 3 3 3 1 4 1      4 3 1 2 1 4 3 4 3 1 4 1

T: 8 7 10 9 7 7 10 9 9 7 10

A: 10 9 7 10 9 10 10 9 7 10 9 10

B: 10 9 7 10 9 10 10 9 7 10 9 10

**12-3 vertical inversion**

3 1 1 1 4 3 3 3 1 4 1 4      3 1 2 1 4 3 4 3 1 4 1 1      3 1 1 1 4 3 3 3 1 4 1 4

T: 7 7 9 9 7 10 9 7 10 9 9 7 10

A: 9 7 10 9 10 9 7 10 9 10 9 7 10

B: 9 7 10 9 10 9 7 10 9 10 9 7 10

**12-4 vertical inversion**

3 1 2 1 4 3 4 3 1 4 1 1      1 1 1 4 3 3 3 1 4 1 4 3      1 2 1 4 3 4 3 1 4 1 1 3

T: 8 7 10 9 7 7 10 9 9 7 10

A: 9 7 10 9 10 9 7 10 9 10 9 7 10

B: 9 7 10 9 10 9 7 10 9 10 9 7 10

**Pattern 13**

1 1 1 4 3 3 3 1 4 1 4 3      1 2 1 4 3 4 3 1 4 1 1 3      4 3 1 1 4 3 3 1 1 4 3 2

T: 7 7 9 9 7 10 9 7 10 9 9 7 10

A: 7 7 10 9 10 9 7 10 9 10 9 7 10

B: 7 7 10 9 10 9 7 10 9 10 9 7 10

1 1 4 3 2 1 1 4 2 2 1 4      4 3 1 1 4 3 3 1 1 4 3 2      1 1 4 3 2 1 1 4 2 2 1 4

T: 12 15 13 12 15 13 12 15 13 12 15 13

A: 12 15 13 12 15 13 12 15 13 12 15 13

B: 12 15 13 12 15 13 12 15 13 12 15 13

# CHAPTER 18: ARPEGGIO FRAGMENT PATTERNS

## A. THREE NOTE PATTERNS

### Pattern 1

2 1 4 1 3 3 3 2 3 2 1    3 1 2 3 3 3 3 2 1 2 1 1    2 1 4 1 3 3 3 2 3 2 1

### 1-2

3 1 2 3 3 3 3 2 1 2 1 1    3 1 3 1 1 1 1 4 1 3 1 3    1 2 1 3 3 3 3 1 3 1 4 1

### 1-3

3 1 3 1 1 1 1 4 1 3 1 3    1 2 1 3 3 3 3 1 3 1 4 1    1 3 1 1 1 1 4 1 4 1 3 1

2 1 2 3 3 3 1 3 1 4 1 4    1 3 1 1 1 1 4 1 4 1 3 1    2 1 2 3 3 3 1 3 1 4 1 4

### 1 - vertical inversion

2 4 1 1 1 3 4 1 1 2 4 1    2 1 3 3 3 3 1 3 3 4 1 3    2 4 1 1 1 3 4 1 1 2 4 1

### *1-2 vertical inversion*

### *1-3 vertical inversion*

## B. FOUR NOTE PATTERNS

### Pattern 2

The musical score for 'The Rose Tree' is presented in three parts: Treble (T), Alto (A), and Bass (B). The Treble part is in 4/4 time and features a melody with eighth and sixteenth notes, including triplets. The Alto and Bass parts are in 4/4 time and use a simplified notation system with numbers 1-5 and 7-9 to represent fingerings. The Alto part includes a 'T' (Tenor) line at the beginning. The Bass part includes a 'B' (Bass) line at the beginning. The score is divided into three measures, each containing a sequence of notes and fingerings.

**2-2**

**2-3**

[illegible]

**2-4**

[illegible]

### *Pattern 2 - vertical inversion*

### ***2-2 vertical inversion***

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble (T), Alto (A), and Bass (B). The melody is written in the Treble clef, featuring a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The lyrics are written below the Treble staff. The Alto and Bass staves provide harmonic accompaniment, with the Bass staff including a 'z' for a whole rest. The score is divided into three measures, each containing a sequence of notes and rests.

### 2-3 vertical inversion

The musical score for 'The Rose Tree' is presented in a three-part vocal harmony format. The top staff is a treble clef melody. Below it are three staves labeled T (Tenor), A (Alto), and B (Bass). The melody and harmony are written in a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of two measures, each followed by a repeat sign. The first measure of the melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure is: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The harmony consists of three parts: T (Tenor), A (Alto), and B (Bass). The T part has two measures, each followed by a repeat sign. The first measure of the T part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure is: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The A part has two measures, each followed by a repeat sign. The first measure of the A part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure is: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The B part has two measures, each followed by a repeat sign. The first measure of the B part is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second measure is: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The key signature is one sharp (F#) and the time signature is 3/4.

### 2-4 vertical inversion

[illegible]

1 1 1 3 4 1 1 1 3 1 2 3 3 1 1 2 3 1 2 1 3 4 1 2

T 5 5 5 5 8 9 8 12 15 12 13

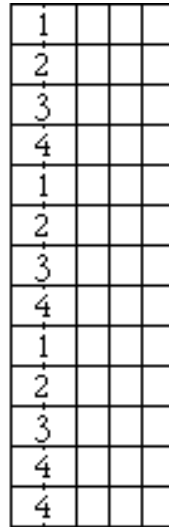
A 5 5 5 5 10 10 10 14

B 7 8 7 10 10 10 14

## CHAPTER 19: PENTATONIC SCALES WITH CHROMATICS & BLUE NOTES

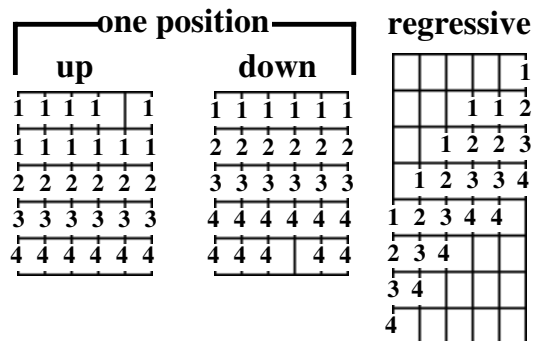
### A. CHROMATIC SCALE AND CHROMATIC INSERTION

The chromatic scale includes all twelve notes in each octave. It can be illustrated most easily on the guitar by playing notes on twelve consecutive frets of the same string.

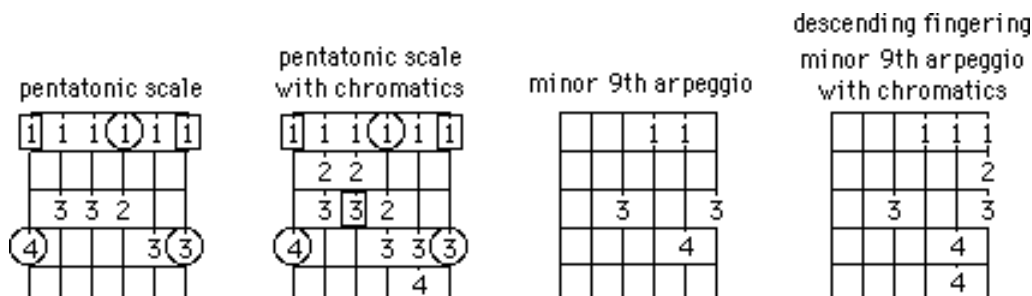


On a keyboard instrument (such as a piano) playing every black and white key in order left to right (or right to left) produces the chromatic scale.

The chromatic scale can also be played on the guitar in one position or in “regressive” form. The “regressive” fingering can be played fast.



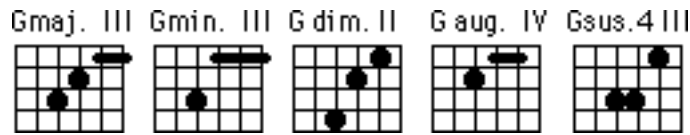
Chromatic insertion is a melodic device where chromatic notes are added in-between the existing notes of a scale or an arpeggio.



## B. BLUE NOTES AND THE BLUES SCALE

*Blue notes* are chord tones which are lowered 1/2 step (1 fret) and/or bent any expressive degree back to the chord tone. They are usually a flatted third or fifth of a chord (b3 or b5).

**Moods Suggested By Chords (see Chapter 4, Section F for formulas).**

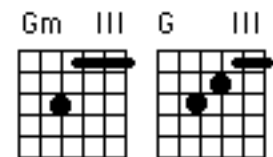


- The *major chord* has tones numbered 1, 3, and 5. It evokes a bright, happy, “up” mood.
- The *minor chord* has tones numbered 1, b3, and 5 (Chapter 4, Section F). It suggests a dark, serious, sad, depressive mood.
- The *diminished chord* has tones numbered 1, b3, and b5 (Chapter 4, Section F). It produces a feeling of anxiety, suspense, or tribulation.
- The *augmented chord* has tones 1, 3, and #5. It produces a feeling of dismay, agony or terror.
- The *suspended 4th chord* has tones 1, 4 and 5. It expresses calm irresolution, enticement or euphoria.

### Using the b3 Blue Note On a Major Chord.



Example 3



- An unbent b3 tone in the minor 7/11 pentatonic scale (example 1, above) produces the dark mood of the minor chord.
- If the b3 tone is bent up toward the natural 3, a feeling of longing or desperation is produced (example 2, above). The closer the b3 tone is bent to the natural 3, the brighter the mood.
- Minor 7/11 pentatonic scale. A minor 7/11 pentatonic scale is often used in contrast to a major chord. The major chord creates a bright mood. The b3 tone in the minor pentatonic scale produces the dark mood of the minor chord. The b3 of the minor 7/11 scale produces a “bluesy” effect against the natural 3 of the major chord.

Play the G minor chord in example 3 (above), immediately followed by the lick shown in example 2. Then play the G major chord in example 3, followed by the lick in example 2.

- Minor 6/9 pentatonic scale. A major chord creates a bright mood. For a dark mood against the major chord sound, a major 6/9 pentatonic scale can be used with a b3. This altered version of the major 6/9 pentatonic scale is called “minor 6/9 pentatonic scale” (see example 4 on the next page). The b3 tone in the minor 6/9 pentatonic scale produces the desired bluesy effect. Scale fingerings for the minor 6/9 pentatonic scale are shown in Chapter 13.

Example 4

Example 4 shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains two measures. The first measure is labeled 'G maj. 6/9' and contains the notes G4, A4, Bb4, C5, D5, and E5. The second measure is labeled 'G min. 6/9' and contains the notes G4, A4, Bb4, C5, D5, and Eb5. Below the staff are three lines of fingerings: T (1 3 1 2 1 1 3 1 3), A (2 5 2 4 3 3 2 5 2 5), and B (2 5 2 4 3 3 2 5 2 5).

## Using the b3 Blue Note On a Minor Chord.

The b3 blue note of minor 7/11 or minor 6/9 pentatonic scales can be bent slightly to produce a bluesy effect. This suggests the natural 3 of the major chord sound with an implied feeling of hope or longing.

## The b5 Blue Note On a Major or Minor Chord.

Often a minor 7/11 b5 pentatonic scale is used in contrast to a major or minor chord by flattening the 5th. When used on a major chord, a b3 blue note is also produced. The minor 7/11 b5 pentatonic scale is produced by flattening the 5th in a minor 7/11 pentatonic scale. Fingerings for the minor 7/11 b5 scale are shown in Chapter 13.

Example 1 and Example 2 show musical notation for the b5 blue note. Example 1 shows a G minor 7/11 b5 pentatonic scale with fingerings 6-5-3-5. Example 2 shows the same scale with a circled '+' sign above the b5 note, indicating a bend.

Example 3

Example 3 shows two chord diagrams. The first is labeled 'Gm III' and shows a G minor triad with a flattened third. The second is labeled 'Gdim. II' and shows a G diminished triad.

- If left unbent, the b5 tone in the minor 7/11 b5 pentatonic scale produces diminished chord sound. Play example 1, then the G dim. chord in example 3.
- Bending the b5 tone up *toward* the natural 5 expresses a feeling of longing or desperation. The closer the b5 tone is bent to the natural 5, the brighter the mood. If the b5 tone is bent all the way up to the natural 5 tone, the G minor chord sound is produced. Play example 2, then the Gm chord in example 3.

## Other Blue Notes.

When other chord tones are lowered as blue notes, they are usually bent all the way back to the chord tone.

## The Blues Scale.

There is no universally accepted blue scale. However, the minor 7/11 pentatonic scale with chromatics is a common version of the "blues scale." Major 6/9 pentatonic scale with chromatics and blue notes is a "country blues scale."

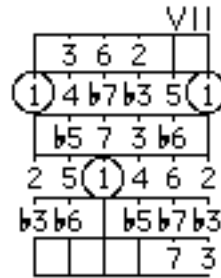
Fingering diagram for C minor 7/11 pentatonic scale with chromatics. The diagram shows a 5-finger scale with fingerings: 1 1 1 1 1 1, 2 2, 3 3 2, 4, 3 3 3, 4.

Fingering diagram for C major 6/9 pentatonic scale with chromatics. The diagram shows a 5-finger scale with fingerings: 1 1 1, 1 1 1, 2 2, 3 3 3, 4 4, 3 4.



Combining (1) the minor 7/11 pentatonic scale with chromatics and blue notes and (2) the major 6/9 pentatonic scale with chromatics and blue notes, produces every chromatic tone except b2:

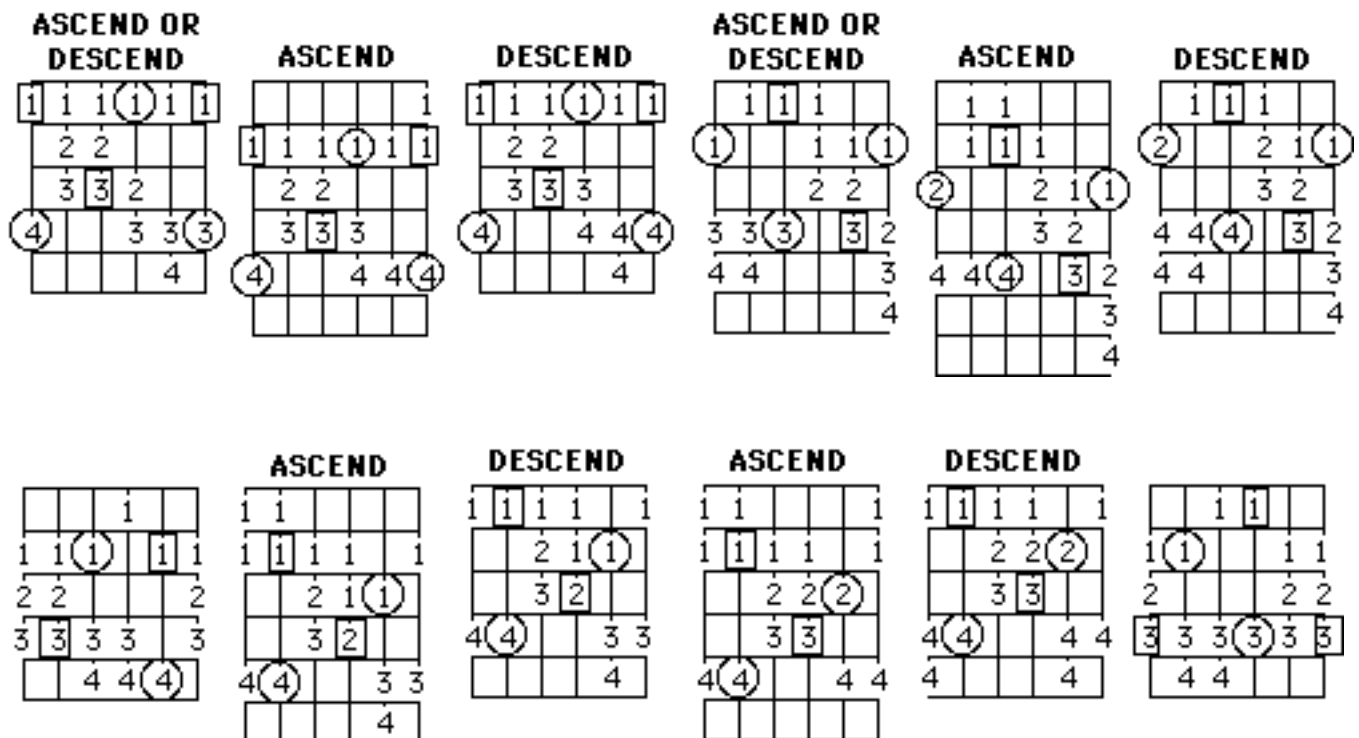
Combination of C minor  
7/11 and C major 6/9  
pentatonic scales with  
chromatics and blue  
notes:



## C. FINGERINGS FOR MINOR 7/11 AND MAJOR 6/9 PENTATONIC SCALES WITH CHROMATICS AND BLUE NOTES.

These scale fingerings can be used for both minor 7/11 and major 6/9 pentatonic scales. Circled notes are major 6/9 pentatonic tone centers. *Squared* notes are minor 7/11 tone centers.

*Ascend* means the fingering is useful in playing the scale upward in pitch. *Descend* fingerings are useful playing downward in pitch. Ascending or descending fingerings can be played up or down in pitch.



## Wide Range Pentatonic Scales With Chromatics.

The diagrams show six fretboard grids for a guitar, each representing a different pentatonic scale with chromatic alterations. The first three are labeled 'ASCEND' and 'DESCEND', and the next three are also labeled 'ASCEND' and 'DESCEND'. Fingerings are indicated by numbers 1-4 in circles or boxes. Some diagrams include chromatic alterations (e.g., 1 1 1 1 1 1, 2 2 2 2 2 2, 3 3 3 3 3 3, 4 4 4 4 4 4).

## D. MINOR 7/11 PENTATONIC SCALE LICKS WITH CHROMATICS & BLUE NOTES.

Three musical licks are shown, numbered 1, 2, and 3. Each lick is written on a treble and bass staff. Fingerings are indicated by numbers 1-4. The notation includes chromatic alterations and blue notes (flattened 3rd and 7th).

Three musical licks are shown, numbered 4, 5, and 6. Each lick is written on a treble and bass staff. Fingerings are indicated by numbers 1-4. The notation includes chromatic alterations and blue notes.

Three musical licks are shown, numbered 7, 8, and 9. Each lick is written on a treble and bass staff. Fingerings are indicated by numbers 1-4. The notation includes chromatic alterations and blue notes.

8va

(10) 3 (11) (12)

4 1 1 3 1 2 3 1 2 3 4 1 4 1 4 1 4 3 1 3 4 1 4 1 4 1 4 4 2 3

T 15-16-17 15-16-17 12-16 12-15-12 16-15-13 14

A 17-18 14-17 8-5 8-5-8-5 8-7-5 7

B

(13) 3 3 3 (14) (15) 8va

4 1 4 1 4 1 4 4 3 1 4 1 4 1 4 1 1 2 3 1 3 2 3 3

T 5-8 5-8 5-8 16-17 15-17 16-17 17

A 2-2-5-2 8-5 8-5 8-5 5

B 6-6 6-5-3 5

(16) (17) B2

2 3 1 3 1 2 3 1 3 2 3 1 3 3 1 1 4 1 4 1 4 3 1 3

T 15-17 17 17 20-17 17 20-19-17 19

A 5-7 5-7 13-14 12-14 16-17 15-17 19 17 20-17 17 20-19-17 19

B 6-7 5-7 13-14 12-14 16-17 15-17 19 17 20-17 17 20-19-17 19

(18) B2 (19) B1 R B1 R B1 R

3 1 1 3 1 4 1 4 3 1 3 3 1 3 3 1 2 3 1 3

T 14-14 17-14 14 7-5 15-13 14 5-3 5

A 17-14 14 17-14 14 7-5 15-13 14 5-3 5

B 17-14 14 17-14 14 7-5 15-13 14 5-3 5

(20) H P H P 3 3 (21) S

1 2 1 2 1 3 1 2 1 2 1 3 1 2 1 2 1 4 1 4 1 4 4 1 1 1 1 4

T 15-16 16-15 17 12-13 12-13 15 5-6 6-5 8-5 5-8 8-5 5-4-5 8

A 15-16 16-15 17 12-13 12-13 15 5-6 6-5 8-5 5-8 8-5 5-4-5 8

B 15-16 16-15 17 12-13 12-13 15 5-6 6-5 8-5 5-8 8-5 5-4-5 8

## Specific Functions Of Tones In Minor 7/11 Pentatonic Scale with Chromatics & Blue Notes.

### ***The #4/b5 tone can be used in three ways:***

- (1) As a #4 chromatic, this tone should be used to pass upward between minor 7/11 pentatonic scale tones 4 and 5.
- (2) As a b5 chromatic, this tone should be used to pass downward between minor 7/11 scale pentatonic scale tones 5 and 4.
- (3) As a b5 blue note, the b5 tone can be used as is or may be bent any expressive degree toward the natural 5 tone (indicated with this symbol: “+”). Using the b5 tone exclusively in place of the natural 5 tone produces the minor 7/11 b5 pentatonic scale.

### ***The natural 7 tone can be used in three ways:***

- (1) As an upward natural 7 chromatic, this tone should be used to pass upward between minor 7/11 pentatonic scale tones b7 and 1 (8 = 1).

- (2) As a downward natural 7 chromatic, this tone should be used to pass downward between minor 7/11 pentatonic scale tones 1 and b7.
- (c) As a natural 7 blue note, the b7 tone can be bent any expressive degree toward the tone center ("1"). This is indicated in this book with the symbol "+." To sound resolved, the natural 7 blue note must be followed by "1" (the tone center).

## E. MAJOR 6/9 PENTATONIC SCALE LICKS WITH CHROMATICS AND BLUE NOTES.

**Lick 1:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 2 4 1 1 4 1 1 4 1 2 2 1 2 3 1. Bass: 8 5 6 7 5 6 7 10 7 8 5 8 4 5 8.

**Lick 2:** Treble clef, 4/4. Notes: C#4, D#4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 4 4 3 4 3 3 1. Bass: 8 9 8 9 8 7 5.

**Lick 3:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 4 1 4 4 1 4 3 1 3 2 1 3 2 1 4. Bass: 8 5 9 8 5 8 7 5 7 6 5 7 6 5 8.

**Lick 4:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 1 2 1 1 3 3 1 2. Bass: 8 9 8 10 13 11 12.

**Lick 5:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 2 3 1 2 2 1 3 3 3 1. Bass: 13 14 12 13 14 13 15 16 15 13.

**Lick 6 (B2):** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 3 3 4 3 1 4 1 3 1 3 1. Bass: 12 12 13 12 10 13 9 12 10 12 10.

**Lick 7:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 1 1 1 3 1 3 3 3 1 2 3 1. Bass: 7 8 8 10 8 10 11 10 8 9 10 8.

**Lick 8:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 1 1 2 1 4 1 1 1 4. Bass: 8 9 8 10 6 7 7 10.

**Lick 9:** Treble clef, 4/4. Notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Fingering: 1 3 1 1 1 2 1 1 1 3 1 4 4 4 4 1 3 1. Bass: 8 10 8 8 8 10 8 8 10 8 11 12 11 12 8 10 8.

## Specific Functions Of Tones In Major 6/9 Pentatonic Scale With Chromatics & Blue Notes.

### ***The #2/b3 tone can be used in three ways:***

- (1) As a #2 chromatic, this tone should be used to pass upward between major 6/9 pentatonic scale tones 2 and 3.
- (2) As a b3 chromatic, this tone should be used to pass downward between major 6/9 pentatonic scale tones 3 and 2.
- (3) As a b3 blue note, the b3 tone can be used as is or may be bent any expressive degree toward the natural 3 tone (indicated with this symbol: “+”). Using the b3 tone exclusively in place of the natural 3 tone produces the minor 6/9 pentatonic scale.

### ***The #5/b6 tone can be used in three ways:***

- (1) As a #5 chromatic, this tone should be used to pass upward between major 6/9 pentatonic scale tones 5 and 6.
- (2) As a b6 chromatic, this tone should be used to pass downward between major 6/9 pentatonic scale tones 6 and 5.
- (3) As a b6 blue note, this tone is usually bent all the way up to the natural 6 tone.

# CHAPTER 20: CLASSIC ROCK STYLE SONGS

*Also available in video format on Style Video 4.*

All composition and performance by Jim Gleason except as noted.

## Important Notes:

Right hand tapping in this chapter is indicated with "H", "P", and "S", showing the right hand fingers with "i" for the index finger, "m" for the middle, etc. Previously, right hand tapping was indicated with circled letters.

The following symbols are used for exceptions to scales: (c) indicates a chromatic tone; (lc) indicates a lower chromatic embellishment.

## L.A. '80 (Van Halen style)

*Tune down 1/2 step (sixth string open = Eb).*

**Section A.** Perform every note with a tapped harmonic 12 frets above (to the player's right).

Section A, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is for a guitar, with a treble clef and a key signature of two sharps. The notes are E, C, D, and E. The fret numbers are 3, 3, 3, 4, 3, 3, 1 for E; 2, 3, 1, 2, 3, 2 for C; 1, 1, 1, 3, 4, 3 for D; and 3, 3, 1, 3, 1, 4 for E. The bass line is indicated by a 'T' for tapping, with fret numbers 9, 9, 9, 10, 9, 9, 7 for E; 9, 10, 8, 9, 10, 9 for C; 7, 7, 9, 10, 9 for D; and 9, 9, 7, 10 for E.

Section A, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is for a guitar, with a treble clef and a key signature of two sharps. The notes are E, C, D, and E. The fret numbers are 3, 3, 3, 4, 3, 3, 1 for E; 2, 3, 1, 2, 3, 2 for C; 1, 1, 1, 3, 4, 1 for D; and 1 for E. The bass line is indicated by a 'T' for tapping, with fret numbers 9, 9, 9, 10, 9, 9, 7 for E; 9, 10, 8, 9, 10, 9 for C; 7, 7, 9, 10, 9 for D; and 9 for E.

## Section B1.

*play 3 times*

Section B1, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is for a guitar, with a treble clef and a key signature of two sharps. The notes are E, C, D, and E. The fret numbers are 1, 4, 2, 3 for E; 4, 3, 4, 1 for C; 4, 3, 4, 1 for D; and 3, 4, 1 for E. The bass line is indicated by a 'T' for tapping, with fret numbers 9, 12, 10, 7 for E; 8, 7, 8, 7 for C; 7, 9, 10, 9 for D; and 0, 2, 3, 4, 0, 3, 0 for E.

## Section B2.

Section B2, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is for a guitar, with a treble clef and a key signature of two sharps. The notes are E, C, D, and E. The fret numbers are 1, 4, 2, 3 for E; 4, 3, 4, 3 for C; 4, 3, 4, 3 for D; and 3, 4, 1 for E. The bass line is indicated by a 'T' for tapping, with fret numbers 9, 12, 10, 7 for E; 8, 7, 8, 7 for C; 10, 9, 10, 9 for D; and 0, 0, 0, 0 for E.

Section C1. C#m

F#n3

C#m

Bn3

8va

H H P P H P H P H P H P H P H P H P H P R P

3 1 2 3 1 3 1 3 1 3 1 3 i 3 i 3 i 3 i 3 i 3 i 3 i 3 i 3 i 3 i 3 i 3 i

C# Aeolian (lc)

T A B

Section C2.

C#m

F#n3

H H H H H P S H H H H P P P H P H P P P H P H P S H

1 2 3 1 2 3 1 2 3 2 1 1 1 3 1 3 1 1 3 1 i 3 i 3 2 1 i 3 i 3 2 1 i 1 2 1 1 3

C# Dorian C# Aeolian (c) C# Dorian

T A B

Section C3.

C#m

An3

C#m

F#n3

8va

S S S S 6 3 B2 R (B2) R P 3 3 B2 P (c)

3 1 3 1 1 1 1 1 2 2 2 2 4 4 3 3 1 3 1 3 1 3 3 3 3 2 1 4 1

C#m7/11

T A B

(8va) C#m

Bn3

Section C4.

C#m

B1 R H H H H H H H P P S P P 3 0 3 9 9 9 9

3 1 2 3 1 2 3 1 2 4 1 2 4 2 1 1 4 3 1 3 0 3 9 9 9 9

C# Aeolian C#m7/11

T A B

F#n3

8va C#m

An3

H P H H P H P H H P H H P H H P 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 B2 B2

i 1 2 i 1 2 i 1 2 i 1 2 i 1 3 i 1 1 3 3 3

C#m7/11 C# Aeolian

T A B



Play Section B1 three times (as before) and Section B2 once.

**Section D.**

Section D musical notation showing 6 bars of guitar music. The notation includes a treble clef, a key signature of four sharps (E major), and a 4/4 time signature. The first six bars are: C#m, F#n3, C#m, Bn3, C#m, F#n3. Each bar has a guitar staff with a treble clef and a bass staff with a bass clef. Fingering numbers (1-4) are provided for each note. The bass staff includes fret numbers (0-7) and a 4/4 time signature.

Play the 6 bars above followed by ending 1 below, then the 6 bars above followed by ending 2 below.

Ending 1 and Ending 2 musical notation. Ending 1 consists of 4 bars of C#m and An3. Ending 2 consists of 4 bars of C#m and An3. The notation includes a treble clef, a key signature of four sharps (E major), and a 4/4 time signature. The first four bars of ending 1 are: C#m, An3, C#m, An3. The first four bars of ending 2 are: C#m, An3, C#m, An3. Each bar has a guitar staff with a treble clef and a bass staff with a bass clef. Fingering numbers (1-4) are provided for each note. The bass staff includes fret numbers (0-7) and a 4/4 time signature.

**Repeat Section A.**

The parts written here for Sections B3 through B8 are right channel solo guitar parts. Sections B3 through B8 are each accompanied by left channel rhythm guitar playing Section B1.

**Section B3.**

Section B3 musical notation showing 4 bars of guitar music. The notation includes a treble clef, a key signature of four sharps (E major), and a 4/4 time signature. The first four bars are: E, C, D, E. Each bar has a guitar staff with a treble clef and a bass staff with a bass clef. Fingering numbers (1-4) are provided for each note. The bass staff includes fret numbers (9-13) and a 4/4 time signature.

Section B3 musical notation showing 4 bars of guitar music. The notation includes a treble clef, a key signature of four sharps (E major), and a 4/4 time signature. The first four bars are: E, C, D, E. Each bar has a guitar staff with a treble clef and a bass staff with a bass clef. Fingering numbers (1-4) are provided for each note. The bass staff includes fret numbers (9-13) and a 4/4 time signature.

TD1 TR(TD1) TR TD1 TR P TD1 TR TD1 TR P TD1 TR S H P H P H P H P H P H P H P

4 3 1 1 2 1 2 1 2 1 2 1 2 1 2 1

E Dorian E Mixolydian

13 12 10 9 10 9 10 9 10 9 10 9 10 9 10 9

**Section B5.**

**Section B5.**

8va **E** **C** **D** **E**

B2 B2 B2 H P H P B2 H P B2 (B2) R P

2 1 1 1 2 1 1 1 2 1 1 1 3 1 3 1 2 1 3 1 2 1 2 1 2 1

Em7/11 Cma6/9 E Aeolian

19 17 17 17 19 17 17 17 19 17 17 17 19 17 17 19 17 17 15 15 13 13 12 12

**Section B6.**

[illegible]

**Section B7.**

(8va) Section B7.

**C** **D** **E**  
 P H P H H P H P H P H P H P H P H P H P B2 R H P H  
 3 i 2 i 2 i 4 i 4 i 3 i 3 i i i 3 i 3 i 4 i 4 i 3 i 3 3  
 E Aeolian E Dorian  
 15 2014 20 14 2017 20 17 2015 20 15 2217 22 17 2215 22 15 2217 22 17 2215 22 15 17 19 15 19  
 T  
 A  
 B

**Section B8.**

Right Channel Solo Guitar.

**Right Channel Solo - Guitars**

The score is divided into three measures, each with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The notes are written on a single staff with a treble clef. The notes are: Measure 1: E4, F#4, G#4, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C

Left Channel Rhythm  
(no chord)

(no chord) En3 Dn3 En3

0 2 3 4 0 3 0

3 3 3 3 1 1 1 1

T  
A  
B

0 3 4 5 0 4 0

9 9 7 9  
7 7 5 7

# *Thud* (Jimmy Page Style)

1 **A1** (no chord) play 4 times

2 3 0 1 2      2 3 0 1 0 3 2 4 0      1 0 2

3 4 0      2 0 4 3 5 0      1 0 3

5 **B1** D C/9 A G G D play 4 times

3 3 3 3 3 3 0 1 1 1 0 0      3 3 3 3 3 3 0 0

0 0 0 0 0 2      2 2 0 0      2 2 0 0

**Repeat Section A1** (play 4 times, as before).

**B2** play the first 4 bars 3 times, then the first 2 bars followed by the last 2 bars 1., 2., 3. 4. C/9

3 3 3 3 3 3 0 1 1 1 0 0      3 3 3 3 3 3 0 0

0 0 0 0 0 2      2 2 0 0      2 2 0 0

15 **C** G GΔ7 F/9 C G

3 0 1 2 0 1 3      3 0 1 2 0 1 3      3 0 1 2 0 1 3

5 0 3 5 0 3      3 0 1 2 0 1      3 3 3 3

19 GΔ7 F/9 C D GΔ7 F/9 C

3 0 1 2 0 1 3      3 0 1 2 0 1 3      3 0 1 2 0 1 3      3 0 1 2 0 1 3

5 0 3 5 0 3      2 0 1      5 0 3 5 0 3      3 0 2 0 1

**D1**  
24 (no chord)

1 2 0 1 2 0 0 0 0 3 1 1 3 2 1 1 3 3 1 3 1 3 2

Am7/11 B2 S B2 R

2 0 1 2 2 2 2 2 5 5 5 8 10 8 8 8 10 9

**D2**  
28

1 3 3 1 3 1 3 3 3 1 3 3 3 3 3 3 3 3 1

Am7/11 H B2 B1 (B1) (B1) B2 B1

8 10 10 8 10 8 10 10 10 8 10 10 12 12 12 12 12 12 12 12 10

**D3**  
32

1 2 2 1 3 3 3 1 3 3 3 1 1 3 3 3 4 3 3 4 3 3 4 3 3

Ama6/9 (E# is a chromatic passing tone) Am7/11 B2 B2 B2 B2

9 10 11 10 11 12 11 10 11 14 14 12 12 14 14 13 13 15 15 15 15 15 15 15 15 15

**D4**  
36 (8va)

B2 P B2 P B2 P B2 P P P P P P P

2 1 3 1 2 2 1 3 1 2 2 1 3 1 2 3 1 3 1 3 1 2 1 2 1 2 1 1

Am7/11

17 20 17 17 20 17 17 20 17 17 20 17 20 17 20 17 17 17 17 17 17 17 17 17 17

Sections D5 through D8 are each accompanied by Section B1 (left channel)

**D5** (right channel). This section is played with glass slide.  
40 D C/9 A G G<sup>s</sup> D

S S S S S S S

D Mixolydian, sliding up and down to chord tones (D#'s and E#'s are lower chromatic embellishments)

5 7 8 7 7 5 4 5 5 4 5 5 5 7 7 7 10 7 6 7 7 6 7

**D6** (right channel). This section is played with glass slide.

44

D C/9 A G D

S S S S S S S

D Mixolydian, sliding up and down to chord tones

8 10 10 10 10 8 8 5 8 8 7 7 5 7 5 7 7

T A B

**D7** (right channel). This section is played with glass slide.

48 <sup>8va</sup> D C/9 A G D

S S S S S S S S

D Mixolydian, sliding up and down to chord tones

12 14 14 15 14 15 17 17 15 17 17 17 17 19 19 19 20 19 19 20 19 19

T A B

**D8** (right channel). This section is played with glass slide.

52 <sup>8va</sup> D C/9 A G D

S S S S

D Mixolydian, sliding up and down to chord tones

22 22 22 20 17 19 19 20 19 20 19 19 19 22 22 22 22 22 22 17 19 19 19 19

T A B

**PLAY SECTION A TWICE (rather than 4 times)**

**A2** (no chord)

56

2 3 0 1 2 2 3 0 1 0 3 2 4 0 1 0 3

2 0 1 2 3 4 0 2 0 4 3 5 0 1 0 3

T A B

60

1 0 3 2 4 0 1 0 3 1 0 3 2 4 0 1 0 3

2 0 4 3 5 0 1 0 3 2 0 4 3 5 0 1 0 3

T A B

**Tut** (Jeff Beck style solos)

**Section A1.**

Classical Guitar.

Am/9

**Section A2.**

D7/6 Am/9 D7/6 Am/9

**Section A3.**

D7/6 G Am Em B Em B Em

**Section B1.**

B7

**Section B2.**

CΔ7 Am/9 B7

**B7**

**Lead Guitar.**

B2 3	B2 R 3 3 3 <i>Phrygian Major Third Scale</i>	B2 3	B1 (B1)R P B2 R 4 4 4 1 1 3	B2 3
T A B 10	T A B 11 10 10 10	T A B 10	T A B 11 11 11 7 7 10	T A B 10

**Classical Guitar.**

0 4 0 0 0 4 2 4 0	1 4 0 0 0 4 2 4 0	0 4 0 0 0 4 2 4 0	1 4 0 2 4 0 1 4 0 2 4 0	0 4 0 0 0 4 2 4 0
T A B 4 0 0 4 4 0	T A B 1 4 0 0 4 4 0	T A B 4 0 0 4 4 0	T A B 1 4 0 2 4 0 1 4 0 2 4 0	T A B 4 0 0 4 4 0

Lead Guitar.

	CΔ7	Am/9	B7		
	B1 R	B2	B1 P B2	R	
1	3 1	1	4 4 4 1 1 3		
C Lydian			Phrygian Major Third Scale		
12	12 10	10	11 11 11 7 10		
T					
A					
B					

Lead Guitar.

Steel-String Acoustic Guitar.  
Capo the 7th fret.





8va										F										B2									
R										1										(TD1) TR									
										3										3									
										F Lydian										B Phrygian Major Third									
12										15										16									
T										T										T									
A										A										A									
B										B										B									
0 0 0 0 0 0 0 0 0 0										3 3 3 3 3 3 3 3 3 3										3 3 3 3 3 3 3 3 3 3									
1 1 1 1 1 1 1 1 1 1										3 3 3 3 3 3 3 3 3 3										3 3 3 3 3 3 3 3 3 3									
2 2 2 2 2 2 2 2 2 2										3 3 3 3 3 3 3 3 3 3										3 3 3 3 3 3 3 3 3 3									
7 7 7 7 7 7 7 7 7 7										1 1 1 1 1 1 1 1 1 1										1 1 1 1 1 1 1 1 1 1									
8 8 8 8 8 8 8 8 8 8										10 10 10 10 10 10 10 10 10 10										10 10 10 10 10 10 10 10 10 10									
T										T										T									
A										A										A									
B										B										B									



**Section C5. The Acoustic Guitar part is the same as in Section C1.**

Lead Guitar.

**B** **CΔ7#11** **B** **CΔ7#11** **B** **CΔ7#11**

B Phrygian Major Third

2 3 2 3 2 3 1 3 1 2 1 2 1 2 2 3 1 2 4 1 1 1 4 2

8 9 8 9 8 7 9 8 9 7 8 11 12 12 13 11 12 14 7 7 7 10 8

T A B

**Section C6. Acoustic Guitar is the same as in Section C2.**

**B** **CΔ7**

C Lydian

1 1 4 2 1 1 3 4 3 1 1 2 4 1 4 1 1 2 4 1 4 2 1 2 4 2 1 1 2 1 1 1

7 7 10 8 7 8 11 12 11 8 7 8 10 7 10 7 7 8 10 7 9 7 5 7 9 5 7 9 10 8 9 7 8 10 8 7 7 8 12 13 12 12 11 10 9

T A B

**Section E1. The Acoustic Guitar is the same as in Section D1.**

**B7**

B2 B2 P B2 R TD2 (TD2) TR (TD2)TR H P H P H S B2 B2 B2

B Dominant 7/11 B Mixolydian B Dominant 7/11

2 1 1 3 1 3 1 3 1 3 1 3 2 3 2 3 2 3 3 1 3 1 3 1 3 1 3

7 7 10 7 10 7 9 7 9 7 9 8 9 8 9 8 9 11 7 10 7 10 7 10 11 7 10 10 11

T A B

**Section E2. The Acoustic Guitar is the same as in Section D2.**

**CΔ7** **Am/9** **B7**

P P P P P B1 B1 R B1 6 6

Em7/11 B Phrygian Major Third

1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 2 1 2 1 2 1 2 1 2 1 2 3

12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12 14 12 14 14 14 11 12 11 12 11 12 14 12 13 12 13 12 13

T A B

**Section E3. The Acoustic Guitar is the same as in Section D1.**

**B7**

B2 S B2 R B2 R B2 R B2 R B2 R

B Phrygian Major Third B Dominant 7/11

4 3 2 2 1 1 2 2 3 2 1 2 3 2 2 3 3 2 1 3 1 3 1 3 1 3 2 3

10 9 12 12 7 8 10 5 4 7 7 9 7 9 7 9 7 9 8 9

T A B

**Section E4. The Acoustic Guitar is same as in Section D2.**

Lead Guitar.

8va-----



## Lead Guitar.

	B7											
	2 3 2 3 2                      3 1 3                      1 2 1 2 1 2 2 3                      1 2 4 1 1 1 4 2 Phrygian Major Third Scale											
T	8 9 8 8                      9 7 9                      8 9 7 8 11 12 12 13                      11 12 14 7 7 7 10 8											
A												
B												

Lead Guitar.

Steel-String Acoustic Guitar.

*the Voodoo of Oz* (Hendrix style rhythm, Rhoads style solos)

### Section A1.

Am E F F7 Am C E7

H S S H H H S

1 2 2 2 1 3 3 3 3 3 3 2 4 2 2 2 2 2 3 2 4 1 1 3

1 1 1 1 1 1 1 1 1 1 1 3 3 1 1 1 1 1 1 1 1 3 1 1 2

1 3 3 3 2 2 2 2 2 2 3 3 1 1 1 1 1 1 13 15 13 13 13 12 12 14 14 14 12 12 14 12 14 13 12 14

T 4 12 13 13 13 12 12 16 16 16 16 16 16 10 10 16 16 16 16 13 15 13 13 13 12 12 14 14 14 12 14

A 4 12 13 13 13 12 12 16 16 16 16 16 16 10 10 16 16 16 16 13 15 13 13 13 12 12 14 14 14 12 14

B 4 12 14 14 14 12 12 16 16 16 16 16 16 10 12 10 10 13 14 14 14 13 12 14 12 14 13 12 14

H 12 H

## Section A2.

[illegible]

**Section B1.**

**Section B2. Two Guitars: the other guitar plays the same part as Section B1.**

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef and features a key signature of one flat (Bb). The bass part is written in bass clef. The score is divided into four measures, each with a specific chord diagram above it. The chords are: Am, E7, F, F7, Am, E7, F, F7. The guitar part includes a "8va" marking above the first measure. The bass part includes a "T" marking above the first measure. The score is for a guitar and bass duo.





**Section D3.**

Am 6 E7 6

S H H P H H P H H P H H P  
i 4 i 1 4 i 1 3 i 1 3 i 2 4 1 3 3 4

F Dm

B1 R

0 2 3 1 3 1 3 1  
A Aeolian (the Eb note is a blue note)

Am C (B1) E7 R

S B2 RP(B1) R  
33 1 3 3 3 1 3 3 1

T  
A  
B

5 8 7 5 8 12 5 7 12 5 7 12 16 8 5 7 7 8

0 2 3 1 5 3 5 3

57 5 7 8 7 9 5 9 9 7

**Section D4.**

Am E7 F Dm Am C (B1) E7

3 1 3 2 4 1 3 3 4 0 2 3 1 3 1 3 1 3 3 3 1 3 4 R P (B1) R 3 1

A harmonic minor A Aeolian (the Eb note is a blue note) A Aeolian A Aeolian

7 5 7 6 8 5 7 7 9 0 2 3 1 5 3 5 3 5 7 5 7 7 9 9 7

[illegible]

**Section E2.**

**F7** **Am7** **C** **E7**

S P H S S 6

1 3 1 1 1 3 1 1 3 1 1 3 1 3 1 3 2 1 1 1 1 1 3 3 1 3 2 2 1 2 1 3 2

F7 chord tones Am7/11 C7sus.4 C7

T A B

3 3 6 8 6 6 8 5 5 7 7 5 7 5 7 5 7 9 8 9 13 13 11 11 12 12 13 13 12 13 12 13 12

**Section B3.**

[illegible]

**Example 7.**

**Am E7**

8va-----

HP HP HP HP HP HP B2  
1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 3  
A harmonic minor

P P P P P P P P P P (Td3), gradual TR----- TD3  
4 2 1 4 2 1 4 2 1 4 2 1 3 2 1 3 2 1 1 3 1 3 1 3 1 1  
A Aeolian A harmonic minor

T  
A  
B

7 8 7 6 7 6 9 10 9 9 10 9 12 13 12 15  
17 15 13 17 15 13 15 13 12 13 12 10 13 12 10 12 15 12 15 12 15 12 15 12 15 13 14

### ***Sauce*** (*Santana style*)

**Section A1.**

*Rhythm Guitar.*

[illegible]

**Repeat Section A1.**

**Section A2.** *The Rhythm Guitar part is the same as in Section A1.*

Lead Guitar.

Lead Guitar:

Em9 A7 D#m9 Em9 B7sus.4 Em9 A7 Em9 G7sus.4 Em9 B7sus.4

B2 B2  
1 1  
3 3

Em7/11

12 12  
15 15

T 15 12 14 12 12 12 12 14 12 11 14 11 12 14 12

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

E Dorian

**Section A3.** *The Rhythm Guitar part is the same as in Section A1.*

The musical score for E Dorian is presented in a system with five staves. The first staff is a treble clef with a key signature of two sharps (F# and C#). The second staff shows the fretting patterns for the E Dorian scale, with fingerings (1-4) and a 3-finger slur. The third staff shows the fretting patterns for the E Dorian scale, with fingerings (1-4) and a 3-finger slur. The fourth staff shows the fretting patterns for the E Dorian scale, with fingerings (1-4) and a 3-finger slur. The fifth staff shows the fretting patterns for the E Dorian scale, with fingerings (1-4) and a 3-finger slur.

The chords and fretting patterns are as follows:

- Chords:** Em9, A7, D#m9, Em9, B7sus.4, Em9, A7, Em9, G7sus.4, Em9, B7sus.4.
- Fretting Patterns:**
  - Em9: 3 1, 4 1 3
  - A7: 1 4
  - D#m9: 3 1, 1 3 1
  - Em9: 1 3, 2 1 4
  - G7sus.4: 1 4
  - B7sus.4: 14 12, 15 12, 12 15, 14 11 12 14 12

**Section A4.** *The Rhythm Guitar part is the same as in Section A1.*

	Em9	A7	D#m9	Em9	B7sus.4	Em9	A7	G7sus.4	B7sus.4	
	3	1 1 4 3	1	4	1 3 1 4 1	3	1 1 4 3	S	S	
	E Dorian							2 2 1	2 2 1	
								E Aeolian		
T		12 12 15 14			12 12 15 12		12 12 15 14	8	10	
A	14		12	14		14		7 9	9 11	
B			16							

Section A5.

**Lead.** Em9 A7 Em9 B7sus4. Em9 A7 Em9 B7sus4.

B2 B2  
1 1  
3 3  
Em7/11  
12 12  
15 15  
3 1 2  
1 2  
3 1 1 3 1  
1 3  
2 1 4  
1 4 1 2 4 2

E Dorian

**Rhythm Guitar.**

3 3 3 3 3 3 1  
3 3 3 3 3 3 1  
3 3 3 3 3 3 2  
1 1 1 1 1 1 1  
2 2 2 2 2 2 3  
1

3 3 3 3 3 3 1  
3 3 3 3 3 3 1  
3 3 3 3 3 3 4  
1 1 1 1 1 1 1  
2 2 2 2 2 2 3  
1

3 3 3 3 3 3 1  
3 3 3 3 3 3 1  
3 3 3 3 3 3 2  
1 1 1 1 1 1 1  
2 2 2 2 2 2 3  
1

3 3 3 3 1 1 1  
3 3 3 3 1 1 1  
3 3 3 3 4 4 4  
1 1 1 1 1 1 1  
2 2 2 2 3 3 3  
1 1 1 1

7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7

6 7 7 7 7 7 7  
6 7 7 7 7 7 7  
6 7 7 7 7 7 7  
6 7 7 7 7 7 7

7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7

7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7  
7 7 7 7 7 7 7

Section B1.

**Harmony.** B7sus4. B7 B7sus4. B7 B7sus4. B7 B7sus4. B7

1 4 2 4 2 1  
B Mixolydian  
16 19 17 19 17 16

1 4 2 3 1 3 1 1 1 1 2 4  
16 19 16 18 16 16 16 16 17 19

1 1 3 4 4 4 2 1  
B major scale  
16 16 18 19 19 19 17 16

1 4 1 4 2 4 2 1 4 2 1  
B Mixolydian  
16 19 16 19 17 16 19 17 16

**Lead.** 8va

2 1 4 1 4 2  
B Mixolydian  
12 14 14 14 12

2 4 2 3 1 4 3 1 3 2 4 1  
12 14 12 13 11 14 11 13 12 14

2 2 4 4 1 1 4 2  
B major scale  
12 12 14 16 11 11 14 12

2 1 2 1 4 1 4 2 1 4 2  
B Mixolydian  
12 11 12 11 14 11 14 12

**Rhythm.**

1 1 1 1  
1 1 1 1  
4 4 3 3  
1 1 1 1  
3 3 3 3  
1 1 1 1

1 1 1 1  
1 1 1 1  
4 4 3 3  
1 1 1 1  
3 3 3 3  
1 1 1 1

(repeat the last 2 bars)

(repeat the last 2 bars)

**Section B2.**

**Harmony.** (8va) **B7sus4.** **B7** **B7sus4.** **B7** **F#m7** **G#m7** **A** **B**

**Lead.** (8va) **B Mixolydian** **B Mixolydian** **B major** **B Mixolydian** **B major** **B Mixolydian** **B major** **B Mixolydian**

**Rhythm.** (repeat the last 2 bars)

(repeat the last 2 bars)

**Section B3.**

**A7sus4.** **A7** **A7sus4.** **A7** **A7sus4.** **A7** **A7sus4.** **A7**

**A Mixolydian** **A major** **A Mixolydian** **A major** **A Mixolydian** **A major** **A Mixolydian** **A major**

Section B4.

**Harmony.**

**G7sus.4** **G7** **A7sus.4** **A7** **B7sus.4** **B7**

(8va)

G Mixolydian A Mixolydian B Mixolydian

**Lead.**

G Mixolydian A Mixolydian B Mixolydian

**Rhythm.**

**B7sus.4** **B7** **B7sus.4** **B7** **B7sus.4** **B7**

(8va)

B Mixolydian B major scale B Mixolydian

B Mixolydian B major scale B Mixolydian

**Section C1.**

Lead. Em7 B Em A D A Dm7 A Dm G C B7#9

**Lead:** Musical notation for Lead guitar in E major. Chords: Em7, B, Em, A D, A, Dm7, A Dm, G C, B7#9. Fingering: 3 1 1 3 4 1 1 1, 3 4 3 1 3, 3 1 1 3 4 1 1 1, 3 4 3 1 3. Scale: E Dorian, D Dorian.

**Rhythm:** Musical notation for Rhythm guitar. Fingering: 1 1 1 1 1 1 1, 2 2 2 2 2 1 2, 1 1 1 1 1 2 4, 3 3 3 3 3 4 3, 1 1 1 1 1 3 1. Scale: 7 7 7 7 7 7 7, 8 8 8 8 8 8 8, 9 9 9 9 9 9 9, 7 7 7 7 7 7 7.

**Section A6. The Rhythm Guitar is the same as in Section A1.**

Lead.

**Lead:** Musical notation for Lead guitar. Chords: Em9, A7, D#m9Em9, B7sus.4, Em9, A7, Em9, B7sus.4. Fingering: 1 1 3 3, 3 1 2, 1 2, 3 1 1 3 1, 1 3, 2 1 4, 1 4. Scale: E Dorian.

**Rhythm:** Musical notation for Rhythm guitar. Chord: Em9. Fingering: 1 2 1 3 1. Scale: 7 8 9 7 8 9 7.

**Section D.**

Rhythm.

Em9

(no guitar during bass and drums break)

Musical notation for the break section, showing a whole rest for the guitar part.

**Section E1. (no Rhythm Guitar)**

Lead.

**Lead:** Musical notation for Lead guitar. Chords: B7, C, D. Fingering: 2 1 3 1 2 4 1 3 2 1 3, 2 1 2 1 3 1 1 4 1 1 3, 4 4 4 4 4 4 4 4 4 4 4, 4 3 1 4 3 1 4 3 1 4 3 1. Scale: B Mixolydian, B Phrygian Major Third.



Section E2.

**B7** **C** **D**

S 1 3 B major b6 1 3 1 1 3 4 0 0 0 0 1 0 0 0 1 1 0 0 1 1 0 4 H P 3 1 4 1 2 1 3 B major b6

6 6 6 3 6

4 6 4 6 4 5 7 8 0 0 0 0 2 0 0 0 3 3 0 0 5 5 0 8 9 7 8 6 8 6 9

T A B

Section E3.

**B7** **C** **D**

1 3 1 3 2 1 3 1 3 1 4 1 4 3 1 1 3 1 1 1 2 1 1 1 2 1 4 2 1 1 H P H P P S

3 3 6 6

7 9 7 9 8 6 9 9 7 10 7 10 9 7 7 9 7 5 5 7 5 3 3 5 3 7 5 5 2

T A B

Section E4.

**B7** **C** **D**

8va 6 6 3 6 H S H S H S H S

B2 B2 B2 R 1 1 1 1 1 1 4 1 2 1 4 1 2 1 4 1 1 1 2 1 4 1 2 1 4 1 4 3

B Phrygian Major Third

7 7 7 7 7 17 14 15 14 17 14 15 14 17 14 14 14 15 14 17 14 15 14 17 17 16

T A B

Section E5.

**B7** **C**

8va 6 6 3 3 S S

B2 B2(B2) R P 1 3 3 1 3 1 3 1 3 1 3 1 1 3 1 1 3 1 3 1 3 1 3 3 3 3

Bm7/11

12 14 14 14 11 14 11 14 11 14 12 12 14 12 12 14 12 12 14 12 14 12 14 14 12 14 16 16 16 16

T A B

Section F1. The Rhythm Guitar is the same as in Section A1.

Lead.

**Em9** **Em9** **B7sus.4**

6 6 3 6 6 6

B2 B2 B2 P P P P P P

1 1 1 1 1 3 1 1 1 1 3 1 1 1 3 2 1 1 3 2 1 1 3 2 1 3 2 1 3 2

E Dorian

12 12 12 12 12 15 12 12 12 12 15 12 12 12 15 14 12 12 15 14 12 12 15 14 12 12 15 14 12 14 13

T A B

[illegible]

	Em9				B7sus.4				Em9				A7				Em9				G7sus				Em9 B7sus				Em9				A7				Em9				B7sus			
(8va)																																												
H																																												
E Dorian																																												
T																																												
A																																												
B																																												

(8va) **Em9** **A7** **Em9** **B7sus.4**

3 3 2 1 3 3 2 1    3 3 3 1 1 1 3 3 3 1 1 1 3 3 3 1 3  
 E Dorian    figure: chromatically ascend from the interval "G" - "E"  
 15 15 14 12 15 15 14 12    16 16 16 13 13 13 17 17 17 14 14 14 16 16 16 13 20

T  
 A  
 B

***Section G1. Rhythm Guitar is the same as in Section B1.***

**Section G1. Rhythm Guitar is the same as in Section B1.**

B7sus.4 B7 B7sus.4 B7 B7sus.4 B7

B2 B2 (B2) R P B2 P H P B2 P B1 S (B2)

1 1 1 1 1 3 3 1 3 1 2 1 3 2 1 2 2 2 1 3 1 1 1 1 3 2 3 3

Bm7/11 3

(D# is a B7 chord tone) (D# is a B7 chord tone)

7 7 7 7 10 7 10 7 9 7 10 9 7 8 9 11 10 12 10 10 10 10 12 11 12

T A B

**Section G2. Rhythm Guitar same as in Section B2.**

Section G2. Rhythm Guitar same as in Section B2.	
<p><b>B7sus.4</b> <b>B7</b></p> <p><b>Bm7/11</b> (D# is a B7 chord tone)</p> <p>10 12 10 11 10 9 7 9</p>	<p><b>B7sus.4</b> <b>B7</b></p> <p><b>Bm6/9</b> <b>Bma6/9</b> <b>Bm6/9</b></p> <p>17 17 19 17 19 18 16 18 16 18 16</p>

**Section G3. Rhythm sc**  
A7sus.4    A7

	F#m7 (8va)				G#m7			A			B					A7sus.4		A7	
	B2 B2 B2 B2				B2 B2 B2			H P					B2 B2						
	1 1 1 1 3 3 3 3				1 1 1 3 3 3			1 3 1 3 1 2					1 1 3 3		1 3				
	B major chord: ascend chromatically from 3 <sup>rd</sup> to fifth.							Bm7/11											
T	11 11 11 12 12 12				13 13 13			14 17 14 17 14 15					17 17						
A	14 14 14 15 15 15				16 16 16								19 19						
B																			

<p> <b>Bm6/9</b>                      <b>Bma6/9</b>                      <b>Bm6/9</b>                      <b>Bm6/9</b> </p>											
T	<p>18                      16                      16                      19 16                      18                      16                      16                      18                      16                      16                      11 12 14                      12</p>										
A											
B											

	<p>(8va) <b>B7sus.4</b></p> <p><b>B Mixolydian b6</b></p> <p>1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 3 3 3</p> <p>11 11 11 11 11 11 12 12 12 12 12 14 14 14 14 14 14 14 15 15 15 15 17 17 17 17 19 19 19 21 21 21</p>	<p><b>B7</b></p> <p><b>B Mixolydian b6</b></p> <p>1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 3 3 3</p> <p>11 11 11 11 11 11 12 12 12 12 12 14 14 14 14 14 14 14 15 15 15 15 17 17 17 17 19 19 19 21 21 21</p>	<p><b>B7sus.4</b></p> <p><b>B Mixolydian b6</b></p> <p>1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 2 2 2 3 3 3</p> <p>11 11 11 11 11 11 12 12 12 12 12 14 14 14 14 14 14 14 15 15 15 15 17 17 17 17 19 19 19 21 21 21</p>
T			
A			
B			

**Section C2. The Rhythm Guitar is the same as in Section C1.**

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into measures, with chords and tablature indicated below the notes. The guitar part features a melodic line with triplets and a bass line with a steady eighth-note pattern. The bass part provides a harmonic foundation with chords and a walking bass line. The score includes a variety of chords, including Em7, B, Em, AD, A, Dm7, A, Dm, G, C, and B7#9. The tablature for the guitar part shows fret numbers and techniques like bends and slides. The bass part includes a section labeled "E Dorian" and another labeled "D Dorian". The score is a transcription of the original recording, capturing the iconic sound of the song.

**Guitar Part:**

- Chords: Em7, B, Em, AD, A, Dm7, A, Dm, G, C, B7#9
- Scale: E Dorian
- Techniques: Bends, Slides, Triplets

**Bass Part:**

- Chords: Em7, B, Em, AD, A, Dm7, A, Dm, G, C, B7#9
- Scale: D Dorian
- Techniques: Walking Bass, Syncopation

**Repeat Sections A2, A3, A4, A5, Sections B1 through B4, Section C and Section A2.**



# Rain On My Charade (Gary Moore style)

## Section A1.

Section A1. Musical notation for guitar, featuring a 2/2 time signature and a key signature of one flat (Bb). The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature. The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature.

Chords: Gm7, D7, Bb/9

Scale: G Aeolian

Scale: Eb Dorian

## Section A2.

Section A2. Musical notation for guitar, featuring a 2/2 time signature and a key signature of one flat (Bb). The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature. The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature.

Chords: Ebm7, Ebm6, Gm7, Cm9

Scale: Eb Dorian

Scale: G Aeolian

## Section B1.

Section B1. Musical notation for guitar, featuring a 2/2 time signature and a key signature of one flat (Bb). The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature. The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature.

Chords: D7, Gm7, D7, Gm7

Scale: G Aeolian

Scale: Gm7/11

Section B1. Musical notation for guitar, featuring a 2/2 time signature and a key signature of one flat (Bb). The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature. The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature.

Chords: D7, Bb/9, Gm7/11, Dm7/11

Scale: Gm7/11

Scale: Dm7/11

## Section B2.

Section B2. Musical notation for guitar, featuring a 2/2 time signature and a key signature of one flat (Bb). The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature. The notation includes a treble clef and a 4/4 time signature. The guitar part is written in standard notation with a 4/4 time signature. The fretboard is shown with a 4/4 time signature.

Chords: Ebm7, Ebm6, Gm7/11

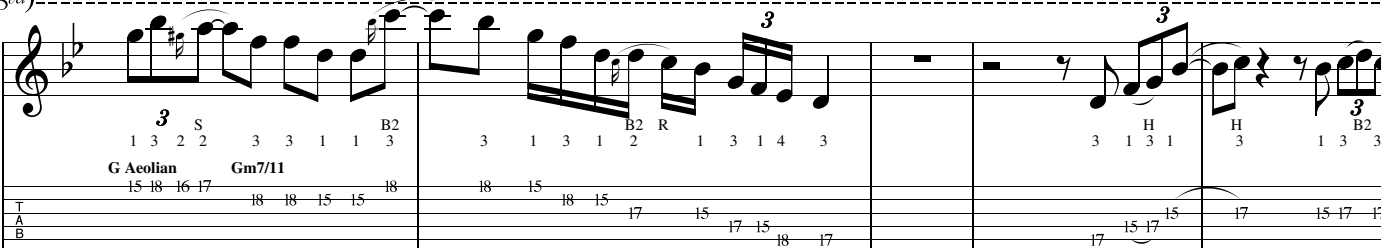
Scale: Gm7/11

Scale: Eb Dorian

Scale: Gm7/11

*(Section B2 continued)*

**Gm7** **Cm9** **D7**

(8va) 


3 S 3 3 1 1 B2 3 3 1 3 1 2 R 1 3 1 4 3 3 H 1 H 3 1 3 3

G Aeolian Gm7/11 15 18 16 17 18 18 15 15 18 18 15 17 15 17 15 18 17 17 15 17 15 17 17

T A B

*Section C1.*

**Gm7** **G7b9** **AbΔ7**

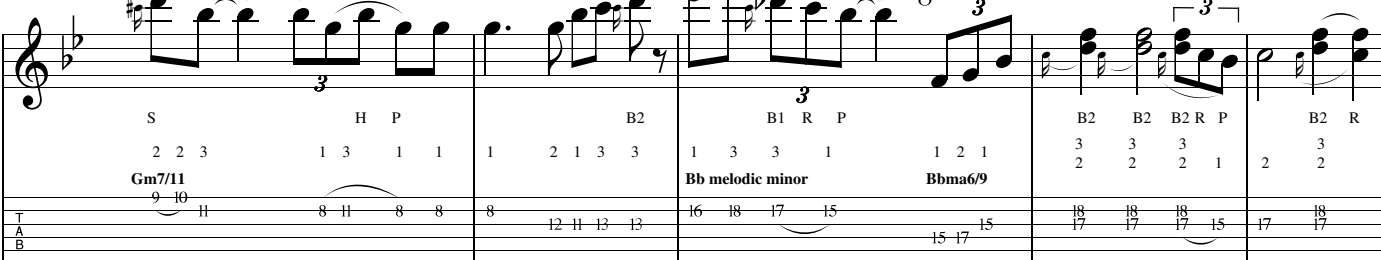
(8va) 

Gm7/11 4 1 B2 R 3 1 2 3 1 3 1 3 1 1 3 1 1 B2 B2 3 3 1 3

Cm7/11 (F# is a chromatic tone) 18 15 15 17 8 9 10 8 10 8 10 8 8 10 8 8 11 11 8 11

T A B

**Eb/G** **Bb** **F**



S H P B2 B1 R P B2 B2 B2 R P B2 R

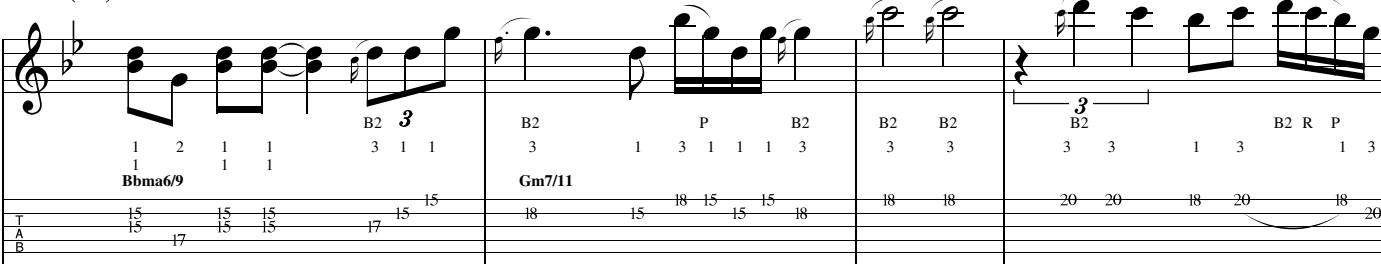
2 2 3 1 3 1 1 1 2 1 3 3 1 3 3 1 1 2 1 3 3 3 3 3 2 2 1 2 3

Gm7/11 Bb melodic minor Bbma6/9 9 10 11 8 11 8 8 8 12 11 13 13 16 18 17 15 15 17 15 18 18 18 17 15 17 18

T A B

*Section C2.*

**Bb** **G7b9** **Cm9**

(8va) 

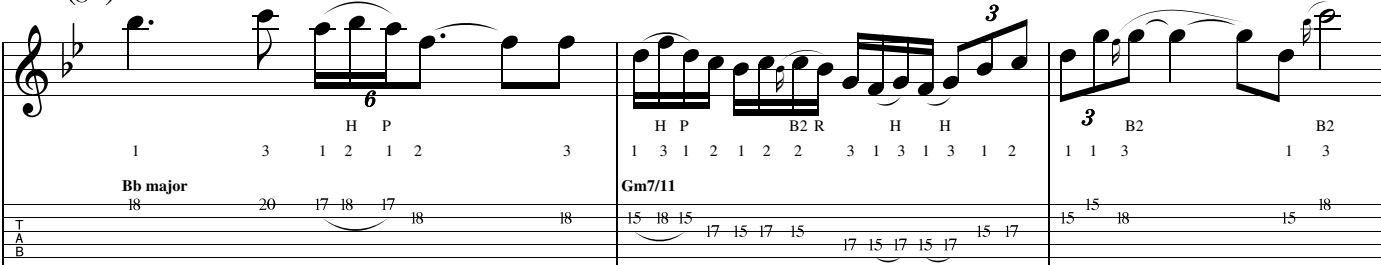
B2 3 B2 P B2 B2 B2 B2 R P B2 R P

1 2 1 1 3 1 1 3 1 3 1 1 1 3 3 3 3 3 3 3 1 3 1 3

Bbma6/9 Gm7/11 15 15 15 17 15 15 18 15 15 15 18 18 18 20 20 18 20 18 20

T A B

**Bb** **EbΔ7**

(8va) 

H P H P B2 R H H 3 B2 B2

1 3 1 2 1 2 3 1 3 1 2 2 3 1 3 1 3 1 2 1 1 3 1 3

Bb major Gm7/11 18 20 17 18 17 18 18 15 18 15 17 15 17 15 17 15 17 15 18 15 18

T A B

**(8va) D7** **Gm7** **D7**

2 B1 B1 R B2 (B2), gradual release H P B2 R P  
 2 2 2 1 3 1 3 3 3 3 3 3 1 3 1 3 1 2 1  
 G Aeolian Gm7/11  
 17 17 17 17 15 18 15 18 18 18 18 18 18 15 18 15 18 15 17

**Section D1.**

**Harmony** **Gm7** **D7**

1 1 2 B2 B2 2 1 1 3 1 B1 B2 R 3 3 1 3  
 G Aeolian 15 15 16 16 15 16 16 15 15 17 15 15 16 17 15 17  
 (8va) **Lead Guitar**  
 B2 R 1 2 1 2 1 3 B2 B2 3 1 3 1 2 B2 B2 R 1 3 3 1  
 Gm7/11 G Aeolian  
 17 15 17 15 12 11 13 13 11 13 13 11 12 10 11 11 13 10 12 10

**Section D2.**

**Bb/9** **Ebm7** **Ebm6** **Gm7**

B2 B1 R B1 (B2) B2 B2 B2  
 3 1 3 1 2 3 3 1 3 1 2 1 3 2  
 Eb Dorian Eb Dorian G Aeolian  
 17 15 17 15 16 17 17 15 16 17 15 17 15 16 15 17 16  
 B2 B2 R B2 (B2) R 3 (B2) (B2)  
 2 2 1 3 3 2 1 2 2 1 1 3 1 3 3  
 Eb Dorian G Aeolian  
 11 11 10 12 11 13 13 11 10 12 12 10 11 13 11 13 13



(8va) **Gm7** **Cm9** **D7** **Gm7**

2 1 (B2) R P 2 4 B2 (B2) B2 R B1 1 3 B2 1 3

G Aeolian

16 15 16 15 16 18 15 17 15 15 17 14 17 15 17

(8va) **Gm7** **Cm9** **D7** **Gm7**

3 1 B2 R P 3 3 B1 3 4 B1 1 1 2 4 3 3 1 1

G Aeolian

13 11 13 11 13 15 15 18 14 14 14 18 17 17 15

**Section E1.**

(8va) **D7** **Gm7**

B2 B2 P 3 3 B1 (B1)

2 1 2 2 1 2 2 2 1 1

15 17 17 17 15 17 17 15 17 17 15 17 17 15

8va **Gm7/11** (Db is a blue note)

17 17 15 17 15 17 18 17

(8va) **Gm7** **D7** **Bb/9**

1 2 1 2 2 1 1 3 1 2 1 2 1 2 R (B1) R S B2 (B2) (B2)

Gm7/11 (Db is a blue note) (Db is a blue note)

15 15 17 17 15 18 15 17 15 17 15 17 19 18 18 18 20 20 20

*Section E2.*

*(8va)*-----

**Bb/9** **Ebm7** **Ebm6** **Gm7**

R (B2) R (B2) R

3 3 3

Gm7/11

20 20 20

T  
A  
B

**B1** **H** **P** **P** **S**

3 1 3 1 2 1 2 1 1 3 1 3 4

(Db is a blue note)

20 18 20 18 19 18 19 18 16 18 16 18

4 3

B2 B2 B2

3 3 3 1

18 18 18 15

T  
A  
B

*(8va)*-----

**Cm9**

B2 B2 B2 B2

3 3 1 3 1 3 1 3 1 3

Gm7/11

18 18 15 18 15 18 15 18

T  
A  
B

**B2** **B2** **B2** **B1**

1 3 1 3 1 3 1 3 1 3 1 3 1

(c)

15 18 15 18 15 18 15 18

P P B2

1 3 1 1 3 1 1 1 3

15 18 15 18 15 15 18

T  
A  
B

*(8va)*-----

**D7**

B2 B3 R

3

G Aeolian

20

**S** **P**

1 2 1 2 2 1 2

Gm7/11

18 19 18 19 17 15 17

T  
A  
B

**B2** **P** **P** **B1** **R** **P**

1 2 2 1 1 3 1 2 1 3 1 3 1 3

(Db is a blue note)

15 17 17 15 15 18 15 16 15 17 15 17 15 18

T  
A  
B

*(8va)*-----

**Gm7** **G7b9**

1 3 3

Gm7/11

15 17 17

T  
A  
B

**(B1)** **R** **B2**

2 1 2 1 2 1 1 3

(Db is a blue note)

15 17 17 15 17 15 17 15 18

3

1 1 1 3

15 15 15 18

T  
A  
B

*Section F1.*

*(8va)*-----

**AbΔ7**

B2 B2

3

Eb major

18

T  
A  
B

**S** **S** **S**

3 3 1 3 3 1 3 3 1

**S** **B1** **R** **P** **S**

3 3 1 3 1 3 3 1

(Db is a blue note)

12 10 8 10 8 10 12 10

T  
A  
B

	E♭/G	E♭/G	B♭	F
S	B2	B2	B2	B2
1 1 1 1 3	3 3 3 3 1	4 4 3 1	4 4 3 1	
	E♭ major (A♭ is a blue note)	B♭ma6/9		
T	10 12 15 15 17	17 17 15 17 15 17	18 18 17 15	18 18 15 15
A				
B				

**Section F2.**

(8<sup>th</sup>) **G7b9** **Cm9**

1 1 2 1 1 2 2 1 1

B3 R 1 2 1 2 1 3 3 B2 B2 R 2 3 B1 R B1

**C Aeolian** **C Dorian**

T 15 15 17 15 15 17 17 15 15 18 15 17 17 18 18 18 17 18 17

A

B

**Bb/9**

(8va)

R P B2 R P B2 R P B2

1 3 1 3 2 1 3 1 2 1 2

C Dorian

15 18 15 18 15 17 15 18 15 17 15 17

T  
A  
B

**EbΔ7**

6

P S

1 1 3

B2 R B2 R

1

(Db is a blue note)

(Ab is a blue note)

5 3

17 15 17 17 15 17 15 17 16 15 13

*Section G1.*

**D7** **Gm7** **D7** **Gm7**

**B2** **R** **3** **3** **S** **S** **B1** **R** **B1** **R** **3** **2** **1** **3** **B2** **R B2** **R B3**

**G Aeolian**

**8va**

**T** **A** **B** **5** **3** **5** **10** **7** **12** **11** **13** **13**

(8va)-----
D7
Bb/9

R 3 1 3 1 H 2 2 B2 B2 4 R 3 B2 3 3 1 2 B2 2 1 3 1 3  
 G Aeolian Eb Dorian  
 T 13 11 12 10 11 11 13 12 12 12 10 10 11 10 12 11 13  
 A  
 B

Section G2.

(8va) Ebm7 Ebm6 Gm7 Cm9

B2 R B2 R B2 R (B2) R

3 2

Eb Dorian G Aeolian

(Db is a blue note) (Db is a blue note)

TAB 13 13 10 12 12 10 11 13 10 13 11 13 13 11 13 13 15

(8va) D7

B2 R B2 R P B2 R P

3 3

Gm7/11 G Aeolian

(c)

TAB 15 18 15 18 15 18 15 15 18 15 18 15 18 15 17 15 18 15 17 15 15

(8va) Gm7

H B2 R P B2 R P

1 3 1 3 1 2 1 2 1 3 3 3 1 3

Gm7/11 (c)

TAB 15 18 15 15 18 15 17 15 17 15 17 15 17 15 17 15 17 16 15 13 15 13 15

# Slapappy

## Section A1.

Harmony. 8va

Bb7 Eb9 Bb7 Eb9

Lead. 8va

Bb7/11 Bbm7/11 Bbm6/9

B2 B2 B2 B2 B2 B2 B2 B2

3 3 3 1 2 2 1 2 3 3 3 1 2 2 1

16 16 16 14 15 16 14 15 16 16 16 14 15 16 14

18 18 17 17 15 17 17 15 17 18 18 17 17 15 17 15

## Section A2.

(8va)

Bb7 Eb9

S (lc) Bbm7/11

B2 B2 B2 B2 B2 B2 B2 B2

2 4 1 2 1 4 1 2 2 3 3 3 1 2 2 1 2 1 2 1

16 16 16 14 15 16 14 15 16 16 16 14 15 16 14 20 13 15 14

(8va)

Bb Dorian (lc) Bbm6/9

B2 B2 B2 B2 B2 B2 B2 B2

3 1 2 1 3 1 2 2 3 3 2 2 1 2 2 1 2 1 2 1

18 15 17 15 18 15 16 17 18 17 17 16 18 18 15 17 15 17 15

(8va)

Bb7 Eb9

3 3 S (lc) Bbm7/11 Bb Dorian

B2 B2 B2 B2 B2 B2 B2 B2

2 4 2 1 4 2 1 3 1 1 1 3 3 2 2 1 2 2 1 4 1 2 1 4 1 2 2

16 18 16 14 17 15 13 17 13 14 15 21 21 20 20 18 20 20 18 17 13 15 13 17 13 14 15

(8va)

3 3 S (lc) Bbm6/9 Bb Dorian Bb Mixolydian

B2 B2 B2 B2 B2 B2 B2 B2

2 3 2 1 3 2 1 3 1 2 2 3 3 2 2 1 2 2 1 3 1 2 1 2 1 2 2

17 18 17 15 18 17 15 18 15 16 17 18 18 17 17 15 17 17 15 18 15 17 15 16 17

Repeat Sections A1 and A2.

*Section B1.*

Section B1 musical notation. It consists of two systems of music. The first system has three measures: the first measure is in 4/4 time with a Bb7 chord, the second measure is in 2/2 time with an Eb9 chord, and the third measure is in 4/4 time with a Bb7 chord. The second system has three measures: the first measure is in 4/4 time with a Bb7 chord, the second measure is in 2/2 time with an Eb9 chord, and the third measure is in 4/4 time with a Bb7 chord. The notation includes treble and bass staves with fingerings, slurs, and triplets. Chord symbols Bb7, Eb9, and Bbma6/9 are present.

*Section B2.*

Section B2 musical notation. It consists of two systems of music. The first system has two measures: the first measure is in 4/4 time with an Eb9 chord, and the second measure is in 4/4 time with a Bb7 chord. The second system has two measures: the first measure is in 4/4 time with an Eb9 chord, and the second measure is in 4/4 time with a Bb7 chord. The notation includes treble and bass staves with fingerings, slurs, and triplets. Chord symbols Eb9, Bb7, and Bbma6/9 are present.

*Section C1.*

Section C1 musical notation. It consists of two systems of music. The first system has two measures: the first measure is in 4/4 time with a Bb7 chord, and the second measure is in 4/4 time with an Eb9 chord. The second system has two measures: the first measure is in 4/4 time with a Bb7 chord, and the second measure is in 4/4 time with an Eb9 chord. The notation includes treble and bass staves with fingerings, slurs, and triplets. Chord symbols Bb7, Eb9, and Bbma6/9 are present.

**Bb7** **Eb9**

3 B2 (B2) R  
Bbma6/9  
5 6 5

2 H P P P P  
Bb Mixolydian  
5 4 6 4 3 6 4 3 3

S 1 1 3 1 3 B2 3 P B1 3 R P 1  
Bb Dorian  
6 6 8 6 8 6 6 9 6 8 6 6

**Section C2.** **Bb7** **Eb9**

B2 3 P  
Bb Dorian  
8 6 6 9 6 8 8

B1 H P P P  
Bbm7/11  
8 6 8 6 9 6 9 6 8

B2 R B2 R 3 1 1  
8 6 6

**Section C3.** **Bb7** **Eb9**

1 3 1 3  
Bbm7/11  
6 8 6 8

B2 P P  
(Fb is a blue note)  
8 6 9 8 6 8

B2 B2  
3 1 3 3 1 3  
8 8 8 6 8

H H  
1 3 3 1 3 3 3  
Bb Dorian  
6 8 8 6 8 8 6

**Section C4.** **Bb7** **Eb9**

B1 B2  
3 3 1 1  
Bb Dorian  
8 8 6 6

S H P S  
Bb Mixolydian  
3 4 3 3 5 3

Eb9 B2  
3 1 1 1 3 1  
Bbma6/9  
5 3 3 3 5 3

1 3 1 4 1 4  
Bb Mixolydian  
3 5 3 3 3 6

**Section D1.**

**F9** **F9**

2 B2 H H P H B2 B2 R  
F Mixolydian  
12 12 13 12 14 12 14 13 12 13

2 B2 H H P H B2 B2 R  
F Mixolydian  
8 6 8 8 8 6 8 8 6 8 8

Play Section D1 twice more.

**Section D2.**

**F9**

2 B2 H H P H B2 B2

2 3 2 4 2 4 2 4 2

F Mixolydian

12 12 13 12 14 12 14 11 13 12

2 B2 H H P H B2 B2

2 4 2 4 2 4 2 3 2

F Mixolydian

8 7 6 8 6 8 6 8 8 8

**Section E1.**

**C7**

B2 B2 (B2) R

3 3 3

Cm7/11

18 18 18

(8<sup>va</sup>) **C7**

**Section E2.**

P B2 P P

3 1 3 1 3 1 3 1 2 1 2 1

Cm7/11

18 15 18 16 18 16 17 16 17 15

P H H H

2 1 2 1 2 3 1 2 4

C Mixolydian

17 15 17 15 17 18 15 17 19 15 17 19

(8<sup>va</sup>)

**Section E3.**

B3 B2 B1 R P

2 2 2 1 2 1 2 1 3 1 2 3 2 1 3 3 1 3 1 2

C Dorian

17 17 17 15 17 15 15 18 15

B3 B2 B1 R P

2 2 2 1 2 1 2 1 3 1 2 3 2 1 3 3 1 3 1 2

C Dorian

17 18 17 15 18 18 13 15 12 13 10 11 12

B2 B2 B2 B2 B2 B2

3 1 1 3 1 1 3 1 1 3 3 3 3 3

Cm7/11

10 8 8 10 8 11 8 8 11 11 11

B2 B2 B2 B2 B2 B2

3 1 1 3 1 1 3 1 1 3 3 3 3 3

C Dorian

12 13 13 13 13 13



**Section F1.**

**G7** S

1 1  
4 4

**G Mixolydian**

5 7

T A B

2 4

7 8

4 5

8 10

5 7

1 2 2

3 1 2 1 3 3 1 1

10 10 10 14

8 10 10 8 10 8 12 8

**Section F2.**

S S S S S S S S

3 3 3  
1 1 1

3

1 1  
4 4

1 1  
4 4

1 1  
4 4

1 1  
4 4

1 2 2

3 1 2 1 3 3

**G Mixolydian**

5 7

7 10

8 10

5 7

10 11

10

10 10 10 14

8 10 7 8 7 8 10 10 8 10 8 12

T A B

10 12 9

10

2 4

4 7

5 7

7 8

7

8 10 10

10 10 10 14

**Section F3.**

S S

3 1

3 1 3 1

1 1 1 1 1 1 1 1

1 1 1 3 1 1 3 1

**G Mixolydian**

10 9 12

10 10 10 10 10 10 12 12

8 7 10

10 10 10 10 10 10 12 12

T A B

**Section F4.**

Play these four bars twice

H

1 1 2 2 2 1  
1 3 3 3 1 1  
1 4 4 3 1 4

**G Mixolydian**

12 13 13 13 12 12 12 12

12 14 12 15 15 14 12 15

T A B

12 13 13 13 12 12 12 12

12 14 12 15 15 14 12 15

**Section F5.**

P S S S

H

2 1 1  
1 1 1  
3 1 1

1 3 1

1 3 1

1 1 1  
1 1 1  
1 1 1

1 3 1

**G Mixolydian**

12 13 12 12 12 10 10 10 10 10 12 10

12 14 12 12 14 12 12 10 12 12 12 12

T A B

12 13 12 12 12 10 10 10 10 10 12 10

12 14 12 12 14 12 12 10 12 12 12 12

**Section G1.**

**G7**

3  
H  
1 3 1  
G Mixolydian

B2 (B2)R P B2 B2 H H H

2 2 1 2 4 2 1 4 3 1 3 1 1 3

12 14 12 13 13 12 13 15 13 12 15 14 12 15 12 12 14

3  
H  
1 3 0 1 3 1  
G Mixolydian

B2 (B2) R P B2 B2

2 2 1 2 4 2

12 12 14 0 12 14 12 13 13 12 13 15 15

10 10 12 0 12 14 12 14 14 12 14 14 14

**Repeat Section G1.**

**Section G2.**

**G7<sup>s</sup>**

S  
4 4  
1 1  
G Mixolydian

S S 3 3 S

4 4 4 4 4 4

1 1 1 1 1 1

5 7 7 10 8 7 8 10

2 4 4 7 5 4 5 7

**Repeat Sections A1, A2, A1, A2.**



# *You Haven't Got A Clue - Rhythm Guitar*

**A1**

har. har. har. har. har. har. har. har. har. har. har.

1 0 0 0 1 0 0 4 1 1 0 3 0 1 0 0 3 0 1 0 0 0 1 0 0 4 1

**A2**

har. har. har. har. har. har. har. har. har. har. har.

1 0 3 0 1 0 0 4 1 1 0 0 0 1 0 0 4 1 1 0 3 0 1 0 0 3 0

**B**

har. har. har. har. har. har. har. har.

1 0 0 0 1 0 0 4 1 1 0 3 0 1 0 0 2 0

**Note:** harmonics in sections A1 and A2 are touched twelve frets above the fretted note with the right index finger and plucked with the right thumb.

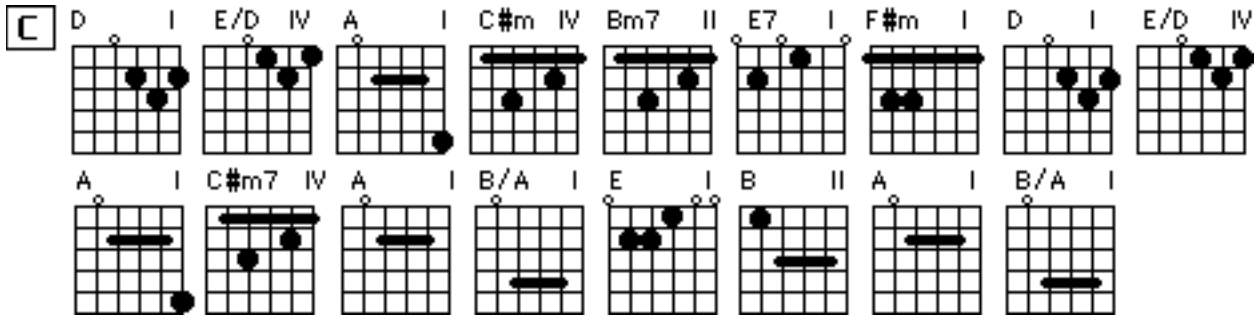
**B**

PLAY SIXTEEN TIMES

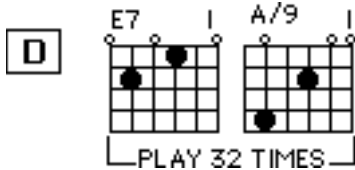
3 S +

H P

0 2 0 1 0 0 3 1 0 1 2



Repeat section A1. Play section B 14 times. Repeat section C. Play section B twice.



Play section C twice.

### *You Haven't Got A Clue - Solo*

8va

3 3 1 1 3 3 1 1 3 3 1 3 B1 R P 1

T 12-12 12-12 12-14 12

A 14-14 14-14 14-14

B

8va

(H) (P) (H) (P) (H) (P) H P B1 (B1) R P

1 1 1 3 1 4 1 4 1 3 3 1

T 16-12-16-12-16-12-14-12 15-12-15 12

A 14-14 14-14 12

B

3 2 2 1 1 4 0 1

T

A 14 12 12 11 9 12 0 6

B

P P P P P H H P P S B2 R P

T

A 0 7 7 6 5 4 6 7 6 4 7 4 7 9 7 9 7 9

B

3/3 1 3 3 1 1 H P H P H P H P H P S

T

A 9 7 9 9 7 9 10 9 9 10 9 10 9 10 9 10 12 10 9

B

P P 8va B1 R P

T

A 12 10 9 12 10 9 11 9 17 14 16 16 14 16 17 17 17 15

B

1 1 0 1 2 4 2 1 2

6

H H P P

T 15 14 14 0 10 12 14 12 10 12

A

B

2 4 2 1 3 1 3 4 3 1 1 1 3 4 1 2

6

H P P P H P P S S

8va

T 12 14 12 10 13 11 13 14 13 11 9 11 13 14 9 10

A

B

4 1 3 1 B1 1 1 3 1 1 1 3 4 1

B1

T 12 9 11 9 9 9 11 9 7 7 9 7 7 9 10 7

A

B

2 1 3 1 1 3 4 1 3 3 1 4 1 3 4 4 1 3 3 3

B1 P B2

8va

T 8 7 9 7 7 9 10 7 9 9 7 10 7 9 10 10 14 16 16 16

A

B

B1 B1 R 3 1 4 2 4 1 2 4 1 2 3

P

T 16 16 14 17 15 17 14 15 17 14 15 16

A

B

P P

4 3 2 1 4 3 1 4 2 4 4 4 3 1 1 2 4

T 17 16 15 14 17 16 14 17 15 17 17 17 16 14 13 14 12

A

B

1 1 4 3 1 4 3 1 3 1 1 1 3

T 9 9 12 11 9 12 11 9 11 9 9 9 11 17

A

B

B2 B4 R P 3 2 3 2 S 3 P 3

2 1 4 2 1 4 4 2 1 4

T 15 17 16 17 16 17 16 19 17 16 19 19 17 16 20

A

B

P B1 R P S S

1 3 2 2 3 2 1 4 3 1 3 1 3 4 3 1 3 1 3

T 17 19 18 18 16 18 16 9 7 9 10 9 7 9 7 9

A

B



1 3 1 1 2      1 3 4 2 2 4 2      1 3 1 3 1 4 3 4      1

T  
A 7-9-7-6-7      4-6-7      5-5-7-5      3      6-4-6-4      7-6-7      4  
B

3 1 3      B2 B4 B2 R 3 B2      3 3      1 1 4 2 1 3

T  
A 9-9      11-11      9-9      12-10-9      11  
B

1 2 4 4 4      4 1 3 4 3      1 4 2 4      H

T  
A 9-10-12-12-15      17-14-16-17-16      14-17-15      12-12-14      14  
B

4 2 1 4 4 3 1 3 1 3 3      3 1 3 4 3 1 4 3 1      2 4      S

T  
A 16-14-12      15-15-14-12-14-12      14-14-13-11-13-14-13-11-14-13-11      12-14  
B

PHPH P H P S S S P B3 R

3 0 3 0 3 0 3 0 4 3 3 1 3 3 0 3

T 3 0 3 0 3 0 3 0 4

A 6-0-6-0-6-0-6-0-7 4-6 2-4 12-0 9

B

S S S

2 1 4 4 4 2 0 1 3 0 1 3 1 0 0 1 2 3

T 2 1 4 4 4 2 0 1 3 0 1 3 1 0 0 1 2 3

A 7-6 9-9-11 7 0-9-11 0-10-12-10-0 0-9-10 11

B

H H H

3 5 B2 R P

1 2 4 1 3 3 4 4 4 4 4 3 1 4 1 4 1 3

T 14-15-17 14-16-16-17-17-17-17-16 19-17-19 17 14 16

A

B

## FOR NOT TO HATE

R

2 0 0 3 0 3 0 1 0 0 0 2

T 0 2 2 2 0 3

A 2 0 2 0 0 3

B

2 4 1 3 1 1 1 3 2 1 1 2 1 0 1 1 4 4 1 1 1 0 5 2 5 2 2 0

T 6 5 8 5 3 3 2 3 2 2 2 5 5 2 5 2 0

A 7 5 5 5 4 3 2 2 2 2 2 2 2 2 2 0

B 8 7 7 5 5 2 2 2 2 2 2 2 2 2 2 0

**B** D I G/D III A/D V G/D III C/D III Dsus4 V D V D X **C** F I C III

**D** G III D V F I C III **PLAY section B twice**

PLAY 9 TIMES

**E** F I C III G III F I C III G III D V A V F I C III

Play section D 18 times.

**F** A V G III A IX G VII **G** A V E VII G III D V

REPEAT AND FADE OUT

**Suggested scales for soloing on For Not To Hate:**

Solo on sections D, G and F only.

Section D - G Mixolydian. Sections G and F - A Mixolydian.

## BLUES IN B WITH WALKING BASS

On each chord, play the bass (lowest) note followed by the remainder of the chord.

**A1** B II B7 II B6 II B II **A2** E I E I E I E6 I E7 I E6 I

play 4 times

E I E I B II B7 II B6 II B II B II B7 II G#m7 IV Cm7b5 VII

C# VI F# II F#7nr I B II B7 II

G#7 IV G#9nr III C#9 III G13 III F#13 II C9 II

Repeat sections A1 and A2.

**B** B9n3 II C#m7 IV B9nr I B7nr II E I E I A7 V A#7 VI B IV

B IV B IV B6 IV B7 IV B6 IV B IV B IV

Repeat section A2.

**C** B7 VII C#m7 IX D°7 IV B9nr VI E9 VI E7 IX C#°7 VIII C7 VIII B7 VII C#m7 IX

B9nr VI B7nr VII B6 VII B13 VII B6/9nr VI B13nr VII E9 VI E7 IX E°7 VIII E9nr VI

E9n3 VII G#°7 VI A6 V A#°7 VIII B VII B VII B9nr VI G# IV G#7nr VIII G#aug V

G#7nr IV C#m7 IV B9nr VI E9 VI F°7 VII F# VI F#13 VII B9nr VI F#9nr VIII B7 VII

B9nr IV G#7 IV G#7b9 II C#m7 IV G13 III F#13 II C9 II

Repeat section C. End with: B9 I

# CHAPTER 21: BLUES ROCK STYLE STUDIES

The first six songs are also available on *Style Video 3*.

## INTRODUCTION

To make a melody harmonize (or sound correct) with the chords played by the rhythm guitar or other accompaniment instruments, emphasize tones of the accompaniment chords. Chord tones can be emphasized in many ways, including frequent occurrence, sustain, and dynamic accent (playing louder). When a scale is used to improvise over a chord, some of the scale tones are tones of the chord.

The scales or arpeggios used in each solo are shown between the music notation and tablature. On the video, the solos are shown one section at-a-time. Sections are labeled in alphabetical order with the symbols (A), (B), (C), etc.

## ALBERT

This solo uses the G minor 7/11 pentatonic scale almost exclusively. The A notes in bars 20 and 21 suggest a Cm7/6 chord sound. The A note in bar 25 is a BbΔ7 chord tone. The Db note in bar 21 is a very blue (expressive) note.

Cm7/6 VIII			
1	1	1	
3		4	

(A) Gm7

Scales: Gm7/11 \_\_\_\_\_

T — 13 — 11 — 12 — 11 — 13 — 13 — 11 — 13 — 11 — 12 — 12 — 11 — 13 —

A —

B —

Cm7 Gm7

Scales: Gm7/11 \_\_\_\_\_

T — 13 — 11 — 12 — 12 — 13 — 11 — 11 — 11 — 11 — 13 — 13 — 13 — 11 — 11 — 11 — 12 — 12 — 12 — 10 — 12 — 11 — 13 —

A —

B —

BbΔ7 D7 Cm7 D7

Scales: Gm7/11 \_\_\_\_\_

T — 13 — 11 — 13 — 11 — 11 — 6 — 3 — 12 — 5 — 3 — 12 — 12 — 12 — 13 — 11 — 12 — 11 — 10 — 12 — 12 — 12 —

A —

B —

**Cm7** **Gm7** **(B)**

Scales: Gm7/11 \_\_\_\_\_

T — 11—13—13—11—11—11—11—11—11—3—6—3—

A — 12—12—5—5—3—3—5—5—7—7—7—

B — 5—5—5—5—

**Gm7**

Scales: Gm7/11 \_\_\_\_\_ (added "A")

T — 6—8—

A — 5—5—3—5—3—5—5—

B — 5—5—

**Cm7** **Gm7**

Gm7/11\_(added "A" note) Gm7/11 \_\_\_\_\_

T — 8—6—3—6—3—6—8—8—8—6—8—7—7—6—

A — 6—5—5—3—5—3—5—3—6—8—8—8—8—7—7—6—

B — 5—5—

**BbΔ7** **D7** **Cm7** **D7**

Gm7/11\_(added "A" note) Gm7/11 \_\_\_\_\_

T — 8—8—6—8—6—3—3—3—3—3—3—3—3—3—6—8—

A — 7—5—5—3—5—3—5—3—3—6—3—6—3—5—5—3—3—5—5—3—6—8—

B — 5—5—

**Cm7** **Gm7** **(C)**

Scales: Gm7/11 \_\_\_\_\_

T — 8—8—8—11—11—11—11—12—12—11—11—12—11—13—

A — 12—12—12—12—12—12—12—12—12—

B — 12—

**Gm7**

(B2) 3 1 2 3 B2 (B2) 3 1 2 3 B2 1 2 3 B2 3 B2 (B2) R 1 2 2 1

**Scales:** Gm7/11

T 13 11 13 13 11 13 11 13 13 11 11

A 12 12 12 12 12 12 12

B

[illegible]

**Bb** $\Delta$ 7 **D**7 **Cm**7 **D**7

2 B4 R 2 B4 R 2 B4 2 3 3 2 B4 R 2 B4 2 3 3 1 3 1 1 4 B2

**Scales:** Gm7/11

T 11 11 11 11 11 11 11 13

A 12 12 12 12 10 12-10-12

B

**Scales:** Gm7/11

[illegible]

# B.B.

**(A) D7**

3B2R13 3 1 3 1 3 2 2 1 4 3B2 3 1 3 3 1 3 1 3 3

**Scales:** Dm7/11 \_\_\_\_\_ D7 \_\_\_\_\_ Dm7/11 \_\_\_\_\_

T \_\_\_\_\_ 10 \_\_\_\_\_ 13 \_\_\_\_\_

A \_\_\_\_\_ 12-10 \_\_\_\_\_ 12-12-10-10-12 \_\_\_\_\_ 11-11 \_\_\_\_\_ 12-12-10 \_\_\_\_\_ 12-12 \_\_\_\_\_ 12-10 \_\_\_\_\_ 12-12 \_\_\_\_\_

B \_\_\_\_\_ 12 \_\_\_\_\_

**D7**

1 3 3B2 1 1 1 3 3 B1 s

**Scales:** Dm7/11 \_\_\_\_\_ D7 \_\_\_\_\_

T \_\_\_\_\_ 10 \_\_\_\_\_ 10 \_\_\_\_\_ 10 \_\_\_\_\_ 13 \_\_\_\_\_ 13 \_\_\_\_\_

A \_\_\_\_\_ 10-12-12 \_\_\_\_\_ 10 \_\_\_\_\_ 10 \_\_\_\_\_ 10 \_\_\_\_\_ 13 \_\_\_\_\_

B \_\_\_\_\_

**G7**

3 B2 R 1 3 1 3 1 3B2 3 1 3 3 1 3 1 3

**Scales:** Dm7/11 \_\_\_\_\_

T \_\_\_\_\_ 12 \_\_\_\_\_ 10 \_\_\_\_\_ 10-12 \_\_\_\_\_ 10 \_\_\_\_\_ 13 \_\_\_\_\_ 12 \_\_\_\_\_ 12-10 \_\_\_\_\_ 10-12 \_\_\_\_\_ 10 \_\_\_\_\_

A \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 10 \_\_\_\_\_ 12-12 \_\_\_\_\_ 12-12 \_\_\_\_\_ 10-12 \_\_\_\_\_ 10 \_\_\_\_\_

B \_\_\_\_\_ 12 \_\_\_\_\_

**D7 +**

3 1 3 Gradual B2 3 1 3 1 3 1 2 1 3 3 1 2 3 2 3B2 1

**Scales:** Dm7/11 \_\_\_\_\_ (with F# notes from D7 chord)

T \_\_\_\_\_ 10 \_\_\_\_\_ 13 \_\_\_\_\_ 13-10 \_\_\_\_\_ 12-10 \_\_\_\_\_ 10-11 \_\_\_\_\_ 10 \_\_\_\_\_ 10-11 \_\_\_\_\_ 12-11 \_\_\_\_\_ 10 \_\_\_\_\_

A \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 10 \_\_\_\_\_ 12-12 \_\_\_\_\_ 12-12 \_\_\_\_\_ 10-11 \_\_\_\_\_ 12-11 \_\_\_\_\_ 10 \_\_\_\_\_

B \_\_\_\_\_ 12 \_\_\_\_\_

**Em7 HP A9 Sna**

1 1 3 1 2 1 3 2 1 3 1 1 3 1 3 1 1 3 2 1 1 1 3 B2

**Scales:** Dm7/11 \_\_\_\_\_

T \_\_\_\_\_ 10 \_\_\_\_\_ 10-13-10-10 \_\_\_\_\_ 15-15-15 \_\_\_\_\_ 18 \_\_\_\_\_

A \_\_\_\_\_ 12 \_\_\_\_\_ 12-11 \_\_\_\_\_ 10 \_\_\_\_\_ 9 \_\_\_\_\_ 9 \_\_\_\_\_ 10-12-10 \_\_\_\_\_ 16 \_\_\_\_\_ 15-15-15 \_\_\_\_\_ 18 \_\_\_\_\_

B \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_ 9 \_\_\_\_\_ 12 \_\_\_\_\_ 10-12-10 \_\_\_\_\_ 12-10 \_\_\_\_\_



During the Em7 chord above: the A note anticipates the A9 chord; the F# note suggests an Em9 chord; the E note is an Em7 chord tone; the F natural note passes between the F# and E notes, with D notespivoting between them.

**D7 8va** **D6** **Em7** **A9**

4 3 B2 1 2 1 3 B2 R B2 1 4 1 3 1 3 2 3 3

**Scales:** Dma6/9 \_\_\_\_\_ Dm7/11 \_\_\_\_\_ D major \_\_\_\_\_ D6 \_\_\_\_\_

T 17 17 15 15-17 10 13-10 10 10 12

A 17 16 12 12-11 12 12

B 12 12

**(B) D7 8va** **G7** **P**

3 B3 3 1 4 1 1 1 3 B2 3 B3 R 1 B2 1 4 1 3 1 2 1 3 B2

**Scales:** Dm7/11 \_\_\_\_\_ Dmaj.6/9 \_\_\_\_\_ Dm7/11 \_\_\_\_\_ Dmaj.6/9 \_\_\_\_\_

T 17 17-15 18-15-15-17 17 15 15 18 18-15 15-17 16

A 17 18 16

B 16

**D7 (8va)**

3 B3 3 1 3 B3 3 1 3 B3 3 L 3 J L 3 J 3 3 B2 1 3 3 B2

**Scales:** Dm7/11 \_\_\_\_\_ Dmaj.6/9 \_\_\_\_\_

T 17 17 15 17 15 17 17 15 15 15 18-15 15 17 15-17

A 17 15 16

B 16

**G7** **S**

2 1 3 3 B1 R 1 2 1 3 B1 R 1 2 3 2 1 3 4 B2 3 B2 3 2 B2

**Scales:** Dm6/9 \_\_\_\_\_ Gma6/9 \_\_\_\_\_ Dm7/11 \_\_\_\_\_

T 3-5 5 3 3 5 3 3-5 6 8 8 6

A 4 4 4 5 4

B 5

**D7 +** **S** **S**

2 3 3 1 2 2 1 1 3 1 3 1 1 2 2 1 1 3 1 3 B2 1 1 3 2 1 3

**Scales:** Dm7/11 \_\_\_\_\_ Dma6/9 \_\_\_\_\_ the G note is a passing tone between A and F#

T 6 7-7 7-9-11 10-10 12-10-12-10 10 10-10 12-10 12 10 10 10-12 10-12

A 7-7 7-9-11 9-11 12-11

B 12

**Em7** **A9** **8va**

3 B2 R 1 3 B2 R 1 3 3 1 1 2 2 1 3 B3 1 B1 1 4 B2

**Scales:** Ama6/9 Em7 arpeggio Dma6/9 Dm7/11 (Ab blue note)

T 12 10 12 10 12 17 15 15 18  
A 12 9 9 11 16 15  
B

**D7 (8va)** **Em7** **A9** **(C)**

3 B2 1 2 1 3 3 B2 4 2 3 1 3 1

**Scales:** Dma6/9

T 17 15 15 17 17 12 10 12 10  
A 16 11 12  
B

**D7** **G7**

1 1 3 1 3 3 1 3 1 1

**Scales:** Dma6/9 Dm6/9

T 10 10 12 10 12 12 10 12 15 15  
A  
B

**D7 8va**

4 3 B2 3 B2 3 3 B2 R 1 2 1 3 gradual B3

**Scales:** Dma6/9 the G note anticipates the G7 chord

T 17 17 17 17 17 15 15 17  
A 16  
B

**G7 (8va)**

1 4 3 B2 1 3 3 1 B2 1 4 1 1 1 B2 1

the F# note is used briefly to avoid dissonance with the F note of the G7 chord

**Scales:** Dm7/11 Dma6/9 Dm7/11

T 15 17 17 15 17 17 15 15 18 15 15 15 15  
A  
B

**D7 (8va)**

**Scales:** Dma6/9 \_\_\_\_\_ Dm6/9 \_\_\_\_\_

T 17 17 15 15 15 17

A 16 16

B

**(8va) Em7**

**Scales:** Em7/11 \_\_\_\_\_ Dm6/9 \_\_\_\_\_ Dma6/9 \_\_\_\_\_ Dm7/11 \_\_\_\_\_ Dm6/9 \_\_\_\_\_

T 15-17 17 17 15-15-15 15-17 15-15-15 18-15 15 17 15

A 14 16 16

B

**D7 (8va)**

**Scales:** Dma6/9 \_\_\_\_\_

T 17 17 15 15 15 15 10 12 10

A

B

**D7**

**Scales:** Dma6/9 \_\_\_\_\_ Dm7/11 \_\_\_\_\_ Dm6/9 \_\_\_\_\_

T 12 10 13 10 10 12 12 12 9-12

A 12 10 9 12 13 10 11 14 15-15-15 15

B

**D7**

**Scales:** Dma6/9 \_\_\_\_\_ Dm7/11 \_\_\_\_\_

the G# is a lower chromatic embellishment of the A note; the F# is a D7 chord tone.

T 10 10 10 10 10 11 14 15-15-15 15

A 9 12 9-12 9-11 9 12 13 10 11 14 15-15-15 15

B 12 12 9-12

**G7 8va**

3 1 3 3 3 3 B1 R 1 3 1 3 1

**Scales:** Dm7/11 \_\_\_\_\_ (Ab blue note) \_\_\_\_\_

T 15-13 15-15 15-13 15-15 13

A 16

B

**D7 (8va)**

3 B2 3 B2 3 B2 4 3 1 3 2 1 1 3 3 3 1 2 3

**Scales:** Dm7/11 \_\_\_\_\_ (Ab blue note) \_\_\_\_\_ Dma6/9 \_\_\_\_\_  
the F# is a lower chromatic embellishment of the F# note.

T 15-15 15-16-15-13 15-14 10-10 12-15 15-13-14 15

A

B

**Em7 (8va)**

3 1 3 3 B2 1 3 3 1 3 1 1 2 2 1 3 2 1 3 B1 3 1 3 1

**Scales:** Dm7/11 \_\_\_\_\_ Dm6/9 \_\_\_\_\_

T 15-13-15 15-13 15-15 15-13-10 15-17 15-17 17-15-17-15

A 14-16 16

B

**D7 (8va)**

4 1 1 2 2 1 3 1 3 3 2 2 3 1 2 3 3 2 1 1

**Scales:** Dma6/9 \_\_\_\_\_

T 17 10-12 10 10 10 10 10

A 12-12 9-11 12-12 9-11 11 11 11

B 12 12 12

**(E) D7 8va**

1 2 2 2 1 3 3 B2 3 B2 1 2

**Scales:** Dm7/11 \_\_\_\_\_

T 18 18-20 20 20 20 18

A 19-19 19 19 19 19

B







A7 (8va) E7

(B2)R P 3 2 1 3 1 2 B2 2 2 2 2B2 2B2 2B2 2 B3 R 2 B3 R 1 1 3 B2 3 1 2 1 2 1 3

Scales: Em7/11

T 15 14 12 12 12 12 12 12 14 15 15 12 15

A 12 14 12 12 14 12

B 14

Musical notation for the solo section of "The Sound of Silence". The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes a treble clef, a key signature of three sharps, and a time signature of 4/4. The melody is written on a single staff. Chord symbols B7, A7, E7, and B7 (D) are placed above the staff. Fingerings are indicated by numbers 1-3. A circled 'D' is above the final B7 chord. A dashed line labeled 'Sva' indicates a sustained note. Below the staff, a sequence of numbers represents fret positions: B4, 1 3, 1B2 R 3, 1 2 1 3 4 1 3 2, 3 S, 1 1, 3 B2, 2 R, 1 2, 2 S, 3, 3 3, 3 3 3 3, 2, 2 2, 2 2 2 2.

the solo suggests A7 B7 to replace the A7 chord;  
 the Bb is a chromatic tone passing from B to A.

**Scales:** Em7/11 \_\_\_\_\_ Ama6/9\_B7chord\_Em7/11 \_\_\_\_\_ Bma6/9 D7\_Eb7\_E7 \_\_\_\_\_

T 12 15-12 15-12 15-12 15-16 15 15 12 12 14 15-15 16-16 16-16  
 A 15-14 14 14 12 18 14 15-15 16-16 16-16  
 B 14

[illegible][illegible]



[illegible]

3 B2 3 B2 1 B1 3 S 2 1 1 1 3 B2 2 R 2 1 2 2 3 3 3 3 3 3 1 1 1 3 1 3 1 1 3

(B2)(B1) 2 2 2 2 2 2

**Scales:** Em7/11 \_\_\_\_\_

the G# notes (followed by E) anticipate the E7 chord

T 19 17 15 12 12 12 15 12 12 12

A 17 14 12 12 15 14 14 12 14 14 12 12 12 12 12 12 14 14 12

B 11 11 11 11 11 11 12 12 12 12 12 12

**E7 (8va)** **A7** **E7**

0 1 2 2 2 2 1 1 1 1 2 2 1 1 1 1 2

**Scales:** Em7(11)

T 12 12-12-12-12 12-12-12-12 12-12-12-12 12-12-12-12  
 A 12 14-14-14-14 14 12-12 12 14-14 14 14-14 14  
 B 0

**Scale:** Em7/11

**Scales:**

**Scales:**

— T

# ALBERT AND STEVIE

This solo uses the scales and chord tones shown between the music notation and tablature.

**(A)** **G7** **C7**

2 2 2 3B2 1 2 2 2 S 2 2 1 3 B2 3 (B2) (B2) 3 1B2 1 2 1 1

**Scales:** Gm7/11 \_\_\_\_\_

T \_\_\_\_\_ 13 \_\_\_\_\_ 11 \_\_\_\_\_ 11 13 13 13 11 11 11 11

A \_\_\_\_\_ 12-12 \_\_\_\_\_ 12 \_\_\_\_\_ 12-10 \_\_\_\_\_ 12-12 \_\_\_\_\_ 12 \_\_\_\_\_ 12

B \_\_\_\_\_

**G7**

2 1 S 3 B2 1 2

**Scales:** Gm7/11 \_\_\_\_\_

T \_\_\_\_\_ 13 \_\_\_\_\_ 11 \_\_\_\_\_

A \_\_\_\_\_ 12 \_\_\_\_\_ 12-10 \_\_\_\_\_ 12 \_\_\_\_\_

B \_\_\_\_\_

**C7**

4 1 3 1 3 1 3 B2 1 1 2 2 2 1 2 3B2 1 B2 1 2

**Scales:** Gm7/11 \_\_\_\_\_

T \_\_\_\_\_ 6-3 \_\_\_\_\_ 3 \_\_\_\_\_ 11 \_\_\_\_\_ 13 \_\_\_\_\_ 11 \_\_\_\_\_ 11 \_\_\_\_\_

A \_\_\_\_\_ 5-3 \_\_\_\_\_ 5 \_\_\_\_\_ 3 \_\_\_\_\_ 12-12-12-12 \_\_\_\_\_ 12 \_\_\_\_\_ 12 \_\_\_\_\_

B \_\_\_\_\_

**G7**

2 B4 3 B2 1 1 3 1 3 1 3 B2 1 1 3 1 3 B1 3 3 3 1 2 2 2

**Scales:** Gm7/11 \_\_\_\_\_

T \_\_\_\_\_ 11 \_\_\_\_\_ 3 \_\_\_\_\_ 3 \_\_\_\_\_ 3-5-3 \_\_\_\_\_ 6 \_\_\_\_\_ 8-8-8-6 \_\_\_\_\_ 7-7-7-

A \_\_\_\_\_ 5 \_\_\_\_\_ 5-3 \_\_\_\_\_ 5 \_\_\_\_\_ 3 \_\_\_\_\_ 5 \_\_\_\_\_ 3 \_\_\_\_\_ 6 \_\_\_\_\_ 8-8-8-6 \_\_\_\_\_ 7-7-7-

B \_\_\_\_\_

**D7** **C7**

Scales: Am7/11 \_\_\_\_\_ Gm7/11 \_\_\_\_\_

T 8-10-12-8-6-8-8-6-6-8-8

A 7-9-10-5-7-7

B

**G7** **D7** **(B)**

Scales: Gm7/11 \_\_\_\_\_

T 8-3-6-3-3-3-5-6-3-3-12-12

A 5-5-5-3-5-5-6-5-3-3

B

**G7** **C7**

Scales: Gm7/11 \_\_\_\_\_

T 11-13-13-11-13-11-13-13-11-11-12-12-12-11-13

A 12-12-12-12-12-12-12-12-12-12-12-12-12-12-12

B

**G7**

Scales: Gm7/11 \_\_\_\_\_

T 13-13-13-11-11-11-12-12-12-11-13-13-11-12-13

A 12-12-12-12-12-12-12-12-12-12-12-12-12-12-12

B

**C7**

Scales: Gm7/11 \_\_\_\_\_

T 11-11-11-11-13-11-11-12-12-12-12-12-12-12-12

A 12-12-12-12-12-12-12-12-12-12-12-12-12-12-12

B

**G7**

3 B2 2 B4 1 3 1 1 4 1 1 1 S 2 2 1 (B2) 1 B1 B2

**Scales:** Gm7/11

T —13—11— 3—5— 3—6—3— 3—6— 11—11—

A —————12—12—

B —————

**D7** **C7**

3 (B2) 3 1 1 2 2 1 3 B2 3 3 2 2 3 3 B4 3 1 3 3

**Scales:** Gm7/11

T —13—13—11—11— 11—13— 11—11—8—8— 11—11— 11—8—11—11—

A —————12—12—

B —————

**G7** **D7** **(C)**

1 1 1 S 2 2 S 3 B2 1 4 1 3 1 1 3 1 3 1 3 B2 1 4 1 1 1 2 2

**Scales:** Gm7/11

T —8—8—6— 3—6—3— 3— 3—6—3— 3—3— 12—12—

A —9—7— 5— 5— 5—3— 5— 5— 5—6—3— 3—3—

B —————

**G7** **P** **C7**

3 1 3 3 3 1 1 4 1 1 3 B2 R 1 3 1 3 S 2 2 1 3 B2 1 B2 1 2 2 2 2 2

**Scales:** Gm7/11

T —13—11— 3—3—6—3— 3— 11—13— 11—11— 12—12— 12—12—12—

A —12—12—12— 5— 3— 5—3— 5— 12—12— 11—13— 11—11— 12—12—12—12—12—

B —————

**G7**

3 B2 3 B2 3 B2 3 1 2 2 2 1 (B1) 1 1 B2 3 B2

**Scales:** Gm7/11

T —13—13— 13—13— 11— 12—12—12— 11— 11— 11— 13—

A —————

B —————

**C7**

1B212 4 1 3B2 R 131 3B21 1 3 2 2 1 3B2 33 3 1 2 2 4 2

**Scales:** Gm7/11

T 11-11-6-3 3 18 12-12 11-13-13-13-11 12-12-14

A 12 5 3 3 5 3 12-12 12-12-14

B 5 3 5 3 12-12 12-12-14

**G7**

1 B1 3B2 2 B4 2 3 4 1 3B2 R 131 3B21 1 1 3B2 11 3 1

**Scales:** Gm7/11

T 11-13-11-11-6-3 3 3 3 6-3

A 12 5 3 3 5 3 5 3 6-3

B 5 3 5 3 5 3 5 3 6-3

**D7** **C7**

13 13 13 2141 14 1 3B2 R P 3B2RB2 1 1 1 4 1 1 3B2 3B2

**Scales:** Gm7/11

The Ab note passes chromatically between the A and G notes. F# passes chromatically between F and G.

T 3-5-3-5-3-5-4-3 3 3-3-6 3-3

A 6-3 6-3 5 3-5 3 3-3-6 5-5

B 6-3 6-3 5 3-5 3 3-3-6 5-5

**G7** **P** **H** **3**

3 1 1 2 1 1 4 1 3B2 3 1 3 1 3 2 1 2 1

**Scales:** Gm7/11

the B note is a G7 chord tone Db passes chromatically between D and C

T 5-3 3 3 6-3 5-5-3 5-3 5-4-3-4-3

A 5 3 4 3 6-3 5-5-3 5-3 5-4-3-4-3

B 5 3 4 3 6-3 5-5-3 5-3 5-4-3-4-3

**D7** **3** **D**

4 1 1 3 1 3 1 3 1 3 1 3 1 3 1 2 2 3 2 2 1 3B2 3B2

**Scales:** Gm7/11

C# passes chromatically between C and D

T 5-12-11-13-13

A 3-5-3-5-3-5-3-5-3-5-3-5 5-12-12 11-13-13

B 6-3 3-4-5 3-4-5

**Scales:** Gm7/11

T —13—11—12—12—12-12—11—13—12-12—11—13—13—11—12—12—12-12—

A —13—11—12—12—12-12—11—13—13—11—12—12—12-12—

B —13—11—12—12—12-12—11—13—13—11—12—12—12-12—

**Scales:** Gm7(11)

T 13 13 13 13 11 12 12 12 11 11 11 13 13  
 A  
 B

Scales: Gm7(11)

**Scales:** Gm7/11

T 3 15-15 3 3-6-8  
 A 5-3 3-5 3 3-4-16 15-18-18 17-5-3 5 3-6 8 8-8  
 B 5 5-3 5 5-3-5 5 3

**D7**

gradually increase to a 4 fret bend \_\_\_\_\_

**Scales:** Gm7/11 \_\_\_\_\_

T 11 11 11 11 11 11 11  
A  
B

**D7** **G7** **E**

**Scales:** Gm7/11 \_\_\_\_\_

T 13 11 11 11 11 11 11 6 8-8  
A 12 12 12-12 12 12 12-12 12 12-12-7  
B

**G7** **C7**

Gm7/11 Bend up to G6/9 chord & release \_\_\_\_\_

these next two bent chords follow the melodic pattern established by the previous bent chord.

Db and Ab are blue notes

bend up to G6/9 chord tones

bend up to F# and B, which are chromatic passing tones

T 6-8 8 8 8 8 6 8 8 7 6 8-10  
A 8 8 8 8 8 6 8 8 7 6 8  
B

**G7**

**Scales:** Gm7/11 \_\_\_\_\_

T 11-8 8-8 11 10-5 3 3 6-3 5-3-4-3 6-3 6  
A  
B



4B1 1 4 3B2 1 1 4 1 3B1 R 1 3 1 3 B2 1 1 1 4 1 3 B1 R 1 3 1

**Scales:** Gm7/11

T 6-3 6-3 6-3 3-6-3 5-3 5-3

A 5-3 5-3 5-3 5-3 5-3 5-3

B 5-3 5-3 5-3 5-3 5-3 5-3

**Scales:** Gm7/11

1 1B1 2 2 1 3 B2 (B2) 3 3 3 3 3 gradually release bend

**Scales:** Gm7/11 the B note anticipates the upcoming G7 chord

T 11 11 11 13 13 13-13-13 13-13-13-13-13-13-13 13-13-13-13 13

A 12-12

B

**G7**

R (B2) R (B2) R (B2) R 3 1 2 3 3 3 1 3 B2 1 B1

the B note is a G7 chord tone  
the Gb is a very blue tone

**Scales:** Gm7/11

T 11 11 11 11 11 12 12 8 8 6 8 6

A 12 12 8 8 6

B

1s 1s 3B21 1 4 1 3 121 41 4 1 4 1 3B21 1 4 1 3B2 R 1 3 1 3

Scales: Gm7/11

T 6 3 5 3 4 3 6 3 6 3 5 3 6 3 5 3 5

A 5 3 6 3 6 3 6 3 5 3 6 3 5 3 5

B

**D7**

3 3 2 3 3 1 3 4 4 3 1 3 1 3 B2 4 (B1) R 1 3 4 (B1) R 1 3 B2 1

S S

**Scales:** Gm7/11 \_\_\_\_\_

T \_\_\_\_\_ 6 \_\_\_\_\_ 3

A 7—7— 7-5-3 6 6-5-3 3-5 6 5-3 5 5-3-5

B \_\_\_\_\_ 5 \_\_\_\_\_ 5 \_\_\_\_\_ 5 \_\_\_\_\_ 5

**C7**

1 3 3 3 3 1 1 4 1 1 1

S

**Scales:** Gm7/11 \_\_\_\_\_

the E note is a C7 chord tone

T \_\_\_\_\_

A 3 5 5 5 5 8 5 5 3

B 5 5 5 7 5 5 8

**G7** **Ab9** **G9**

3B2 1 2 3B2 1 4 1 3 1 2 1 4 1 3 1 3 1 3 3 1 4 2 3 1

H P P

the Ab is a blue note

**Scales:** Gm7/11 \_\_\_\_\_ chord tones \_\_\_\_\_

T 13 11 3 5-3-4-3 4 3

A 12 5 3 6-3 6-3 5-3 3 3 2

B 5 5 5 3 5 3 2

## ERIC

**A** A7 D7 A7

Chord: A A6 A A6 D D6 D D6 A A6 A A6 A A6 A

T  
A  
B

D7 A7

Chord: D D6 D D6 D D6 D D6 A A6 A A6 A A6 A

T  
A  
B

E7 D7 A7 **B**

Chord: E7 D D6 D D6 A A6 A A6 A Scale: A, A6/9

T  
A  
B

A7 D7 A7

Scales: A, A6/9 Am7/11 Am7/11 the C# note is an A7 chord tone

T  
A  
B

**Scales:** Am7(11) \_\_\_\_\_

T 5 \_\_\_\_\_ 8-5 \_\_\_\_\_ 8 \_\_\_\_\_ 5-9-10 \_\_\_\_\_ 8-10 \_\_\_\_\_  
 A 7 \_\_\_\_\_ 5-7 \_\_\_\_\_ 5-7-5 \_\_\_\_\_ 5-7 \_\_\_\_\_ 9-9 \_\_\_\_\_ 9-7-5 \_\_\_\_\_ 5-6 \_\_\_\_\_ 5-9-10 \_\_\_\_\_ 10 \_\_\_\_\_  
 B 7 \_\_\_\_\_ 7-5-7 \_\_\_\_\_

C# is an A7 chord tone

**Scales:** Am7/11

T  
 A  
 B

**Scales:** Am7/11 \_\_\_\_\_ the C# is an A7 chord tone

**T** \_\_\_\_\_ 17 \_\_\_\_\_ 17 \_\_\_\_\_ 17 \_\_\_\_\_ 17 \_\_\_\_\_ 12-12-12-  
**A** \_\_\_\_\_ 17 \_\_\_\_\_ 19-19 \_\_\_\_\_ 19-19 \_\_\_\_\_ 17-19 \_\_\_\_\_ 17 \_\_\_\_\_ 19 \_\_\_\_\_ 17 \_\_\_\_\_ 12-14-12-12-12-  
**B** \_\_\_\_\_ 17-19 \_\_\_\_\_ 19 \_\_\_\_\_ 19 \_\_\_\_\_ 19 \_\_\_\_\_ 19 \_\_\_\_\_ 19-17-19 \_\_\_\_\_

[illegible]

[illegible]

**Scales:** Am7/11 \_\_\_\_\_

[illegible][illegible]

(8va) **D7** **A7**

1B2R 2 1 1 2 H 1 2 1 2 1 3 3 3 1 3 3 1 2 H 1 3 1 3 1 3 1 2 3 1 P

**Scales:** Am7/11

T 17 19 17 17 17 19 17 19 17 19 17 19 17 19 20 17

A 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

B 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

[illegible]

**D7** (8va)

[illegible]

## DUANE

**Tune as follows:**      1st (smallest)      2nd      3rd      4th      5th      6th (largest)  
    E                      B              G#              E              B              E

Scale or chord	Notes
D Mixolydian scale .....	D ..... E ..... F# ..... G ..... A ..... B ..... C
D7 .....	D ..... F# ..... A ..... C
D Dorian scale .....	D ..... E ..... F ..... G ..... A ..... B ..... C
G7 .....	D ..... F ..... B ..... B
D Major scale .....	D ..... E ..... F# ..... G ..... A ..... B ..... C#
A7 .....	E ..... G ..... A ..... C#

This solo is played entirely with glass slide on your ring finger. Mute to your left of the slide with the index and middle fingers. Mute adjacent strings also with the free fingers of your right hand. For a rich, full tone, use medium light guage strings, such as .011, .014, .018, .028, .038, .049.

As with most blues slide guitar solos, this solo primarily slides up to chord tones from a scale tone below and down to chord tones from a scale tone above. The D chord at the tenth fret in D Mixolydian is "home base." Occasionally the melody will slide from one chord tone to another, such as from the D note to F# note of a D7 chord. In this solo, ll Ab notes are very blue tone; all F notes played during a D7 or A7 chord are very blue tones. In each of the following pairs of notes, the first note leads up chromatically: F F#, E# F#, G# A, C C#, B C, C# D. F# notes played during a G7 chord anticipate the upcoming D7 chord.

**"Open E" Tuning:**      1st (smallest)      2nd      3rd      4th      5th      6th (largest)  
    E                      B              G#              E              B              E

The scales shown below use the *open E* tuning:

**D Mixolydian**

**D Dorian**

**D major**

The D7 chord has the notes D, F#, A and C. Notice that those notes occur on the tenth fret in D Mixolydian. Though not used in this solo, the third and fifteenth frets include the G, B and D notes of the G7 chord and the fifth and seventeenth frets include the A, C# and E note of the A7 chord.

**(A) D7**

**Scales:** D Mixolydian

T	8-10	10-8	12-10	12	8-10	10-10-8	10	13-15-13	15-13	13-15	15-15
A	8-10	12	12-10	12	8-10	10-10-8	10	13-15-13	15-13	13-15	15-15
B											

**D7 (B)**

**Scales:** D Mixolydian

T	8-10	13-8-10	10-8	9-10	10-9	8-10-9	10-8	10-9	9-8	10-8	9-8	1-10
A	8-10	13-8-10	10-8	9-10	10-9	8-10-9	10-8	10-9	9-8	10-8	9-8	1-10
B												

**D7 G7 Sva D7**

**Scales:** D Mixolydian D Dorian D Mixolydian

T	10-8	8-10	9-8	8-10-10	10	10-17	13-15	13	15-13	12	14	9-10	8-10	10-8
A	10-8	8-10	9-8	8-10-10	10	10-17	13-15	13	15-13	12	14	9-10	8-10	10-8
B														

**G7 D7**

**Scales:** D Dorian D Mixolydian

T	10-8	10-8-10	8-10	10-8	10	8-10	10-8	8-10	10-8	10	8-10	10-8
A	10-8	10-8-10	8-10	10-8	10	8-10	10-8	8-10	10-8	10	8-10	10-8
B												

**A7 G7(Sva) D7 A7**

**Scales:** D major D Dorian D Mixolydian

T	10-8	10-8	8-9	8-10	8	8-10	10	10-17	13-15	10-8	8-10	8	8-10	8	8-8	8-10	10	8-10	10-10
A	10-8	10-8	8-9	8-10	8	8-10	10	10-17	13-15	10-8	8-10	8	8-10	8	8-8	8-10	10	8-10	10-10
B																			



[illegible]

**Scales:** Dorian \_\_\_\_\_ D Mixolydian \_\_\_\_\_

T \_\_\_\_\_ 10 \_\_\_\_\_ 10 \_\_\_\_\_ 8-10 \_\_\_\_\_ 10 \_\_\_\_\_ 8-10 \_\_\_\_\_ 10-8 \_\_\_\_\_ 8-10 \_\_\_\_\_ 10  
 A 10-8 10 10-10 8-9 10 8 8-10 8-10 10-8 10-8 10-8 8-10 10-10  
 B \_\_\_\_\_ 10 \_\_\_\_\_

**Scales:** \_\_\_\_\_ D major \_\_\_\_\_ D Dorian \_\_\_\_\_ D Mixolydian \_\_\_\_\_

10-8 10-8 8-9 10-10-14 8-10-10-10-8 10-14 13-15-15-15-15-13 13-15-15-15-15-20-20-20-22-22-20-22-22

T  
A  
B

**Scales:** D Mixolydian \_\_\_\_\_ D Dorian \_\_\_\_\_ D Mixolydian \_\_\_\_\_ D Mixolydian \_\_\_\_\_ D Dorian \_\_\_\_\_

T 20-22 21 22 21 22 22-20 20-22  
 A 21 20-22 22-20 22-22-23-22-22-23-22-22 20-22 22-21 21-20  
 B 22

(Sua)-  
G7

D7

Scales: D Dorian \_\_\_\_\_ D Mixolydian \_\_\_\_\_

T 20-22-22 20-22 22-20 20-22-20-22-20-22 20-22-22 22-20 20-22 22

A 22 22-20 20-22 22-20 20-22-20 22 22-20 22 20-22-20-22-20-22 22-20 22-20 20-22 22

B 22 22-20 20-22 22-20 20-22 22 22-20 22 20-22-20-22-20-22 22-20 22-20 20-22 22

A7 (8va)----- G7 D7 A7 (E)

Scales: D Mixolydian

T 20-22 20-22 20-22 20-22-22-20 22-26 20-22-22 20-22 10-  
 A 22-23 22-23 22-23 22-23-22 22-22-22 22-23 22-22-23-21-22 22 22-23 22-22 8-10  
 B 22-22

D7 G7 D7 (as is) 8va----- (as is)

Scales: D Mixolydian

T 10 8-10 8-10 8-10 8-10 8-10 8-10 8-10 8-10 8-10 10-  
 A 10-8-10-8 8-10 10-8-10-8 8-10 8-10 8-10 8-10 8-10 8-10 8-10-8 10-8  
 B 8-10 8-10 8-10 8-10 8-10 8-10 8-10 8-10 8-10 10-15

G7 D7

Scales: D Dorian D Mixolydian

T 15 15-15 8-10 10-10 12-13 13-13 12-13 13-13 12-13 13-13 12-13 13-13 12-13 10-13  
 A 10 10-11 10 8-10 10-10 10-11 12-13 13-13 12-13 13-13 12-13 13-13 12-13 12-13 12 13  
 B 10

A7 8va----- G7 D7 (as is) C#7 D7

Scales: D Mixolydian

T 12 14-14-17-12-14 8-10 10-10 10-10-8 9 10  
 A 8-10 10 10-8 8-10 9 10  
 B 10 9 10

# CHAPTER 22: ELEMENTS OF ROCK SOLOS

*Also available in video format on Style Video 2.*

## 1. VIBRATO - STEVIE RAY VAUGHAN STYLE

The image displays four systems of musical notation for a Stevie Ray Vaughan style vibrato solo. Each system consists of a treble clef staff with notes, a guitar tablature staff with fret numbers, and a bass staff with fret numbers. The notation includes various musical symbols like triplets, bends (B, B2), and vibrato marks.

**System 1:** Treble staff shows a series of eighth and sixteenth notes. Fingering numbers (1-4) are written below the notes. The guitar tablature shows fret numbers 5, 2, 5, 3, 4, 5, 4, 3, 2, 1, 3, 1, 3, 1, 3, 3, 3, 3, 3, 3. The bass staff shows fret numbers 5, 2, 5, 3, 4, 5, 4, 3, 2, 1, 3, 1, 3, 1, 3, 3, 3, 3, 3, 3.

**System 2:** Treble staff shows a series of eighth and sixteenth notes. Fingering numbers (1-4) are written below the notes. The guitar tablature shows fret numbers 3, 1, 1, 4, 1, 3, 1, 3, 1, 4, 1, 4, 4, 1, 1, 3, 2, 3, 3, 1, 3, 1, 2, 2, 4, 3, 0. The bass staff shows fret numbers 5, 3, 6, 3, 5, 3, 6, 6, 3, 3, 5, 3, 5, 5, 3, 5, 3, 4, 5, 4, 0, 0.

**System 3:** Treble staff shows a series of eighth and sixteenth notes. Fingering numbers (1-4) are written below the notes. The guitar tablature shows fret numbers 3, 3, 3, 1, 3, 3, 1, 1, 4, 1, 1, 3, 1, 3, 1, 3, 3, 3, 1, 3, 2, 2, 3. The bass staff shows fret numbers 8, 8, 8, 6, 8, 8, 3, 3, 6, 3, 3, 5, 3, 5, 3, 5, 8, 8, 6, 8, 6, 6, 8.

**System 4:** Treble staff shows a series of eighth and sixteenth notes. Fingering numbers (1-4) are written below the notes. The guitar tablature shows fret numbers 3, 3, 3, 3, 3, 3, 1, 3, 1, 1, 4, 4, 4, 4, 4, 4, 1, 4, 1, 3, 1, 3, 1, 3, 1, 1, 3, 3. The bass staff shows fret numbers 8, 8, 8, 8, 8, 8, 6, 8, 8, 8, 11, 11, 11, 11, 11, 11, 8, 6, 3, 5, 3, 5, 3, 3, 18, 18.

B2 (B2) B1 B2 H B2 B2 R P B2

T 3 3 1 3 1 3 3 1 3 1 3 1 3 1 3 4 1 3 1 3 1 3 1 1

A 8-8 6-8 8-8-8-6 8-8-5-8 6 8 6-8 6 8-6-3 5 3 5 3-5 3

B

B2 H H H P B2 R B2 R B2

T 1 3 1 1 4 1 1 3 1 3 1 3 2 1 4 1 1 4 1 5 1 5 1

A 3 5 3 6-3 3-5 3-5 3-5 4-3 6-3 3 6-3 5 3 5 3

B

B1 B2 B2 P H B2 +

T 1 1 4 1 1 3 3 3 1 3 1 2 1 1 4 1 3 3 1

A 3-3 6 3-3 5-5 5-3 5 3-4 3 6-3 5-5 3

B

B1 R HP HP HP HP HP H

T 3 1 3 2 1 4 1 1 3 1 3 1 3 1 3 1 2 3 3

A 5-3 5-4-3-4-3 6-3 3-5-3-5-3-5-3-5-3-5-3-5 3-4 5

B



System 1:

Treble: S B2 R B2 R B2 R

Bass: 1 1 4 1 4 4 1 4 1 4 4 4

System 2:

Treble: [mute] H B2 R B2 R S H H S S S S

Bass: 1 3 1 3 1 3 3 3 3 1 3 1 3 2 3 2 1 3 3 1 1 3 1 3 3 2 3

System 3:

Treble: P B2 P B2 P B2 P B2 P B3

Bass: 1 4 1 3 1 1 4 1 3 1 1 4 1 3 1 1 4 1 3 1 1 4 1 3

System 4:

Treble: B3 B3 P

Bass: 1 3 3 1 3 3 1 3 3 1 3 3 1 1 1 3 1 3 1 3 1 2

System 5:

Treble: S S (B1) R S S S H S S S S S

Bass: 1 1 1 1 1 1 1 3 1 1 2 1 1 1 1 1 1 1 1 1

## 3. VIBRATO - MALMSTEEN STYLE

**8va**

3 1 1 2 1 3 1 1 4 1 4 1 2 3 1 1 3 1 1 2 4 2 2 1 4 3 4 2 1 4 2 2 2 1 2 4 4

T 18—10—17-18-17—17-21-17-22-17-18—17—17-19-17-16-17-19—17-16—19-18-19—17-16-19-17—17—17-16-17-19-20—

A 19—17—19—17—19—17—16-17-19—17-16—19-18-19—17-16-19-17—17—17-16-17-19-20—

B

**8va**

3 1 3 4 1 1 4 1 2 4 1 3 2 1 3 2 1 4 2 1 1 4 2 1 4 2 1 3 2 3 1 2 4 4 2 1 2 4 2 1 1 3

T 19-17-19-20-17-16-19-16-17-19-16—17—15—15-13—13-12—12—12—12-13-15—15-13-12-13-15-13-12—12—12—13-14—

A 18—18-17—17-15—15-13—15-13-12-15-13-12—13—14—14—12-13-15—15-13-12-13-15-13-12—12—12—13-14—

B

as is

1 2 4 1 2 4 1 2 4 1 1 1 4 1 2 1 4 2 1 2 1 3 1 2 1 2 1 3 4 4

T 9-10-12—9-10-12—9-10-12—8-10—13-12-13-12—12-13-12—12-13-12—13-12—17—17—

A 9-10-12—9-10-12—9-10-12—13—13—15-13-12-13-12—14—14—13-12—14—17—

B

**8va**

1 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 3 3 3

T 12-13-15-17—13—13-15-17-13-15-17-19-15-17-19-20-17-19-20—22—22—

A 12-13-15-17—15-17—13-15-17-13-15-17-19-15-17-19-20-17-19-20—22—22—

B

## 4. VIBRATO - GILBERT STYLE

[illegible]

8va

S

P

B2 R B2 S

T 3 3 1 3 1 3 3 3

A 12 14 15-13 15-15-15

B 14



## 5. CHICKEN PICKIN' - JIMMY PAGE STYLE

"chicken pick" each staccato (•) note

*Chicken Pickin'* is performed by holding the pick in such a way that the tip of the right index finger mutes each staccato (•) note *after* picking it.

## 6. ARPEGGIOS - STEVE VAI STYLE

Cma7, Fma7 and Dm7 arpeggios are used in the portions indicated by labeled brackets.

**8va** Cma7 Fma7

[illegible]

## 7. ARPEGGIOS - STEVE VAI STYLE

F#m7 and Bsus.4 arpeggios are used in the portions indicated by labeled brackets.

8va

F#m7 Bsus4

H P H P H P H P H P H P H P

6 6 6 6 6 6 6 6

1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 4 1 4 1 3 1 4 1 4 1 3 1 4 1 4 1 3 1 3

T 141714 1417141714 1417141714 1417141714 1417141914 1419141914 1419141914 1419141914 1417141714

A

B

[illegible]

**8va**

1 2 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4 1 2 4 1 2 4 4 4 4

T  
A  
B

14-16 13-14-16 13-14-16-13-14-16 14-16-17-14-16-17-16-17-19 16-17-19 19 19 19

## 8. ARPEGGIOS - VAN HALEN STYLE

E major, E7, E add9, A major, A7 and B major arpeggios are used in the portions indicated by labeled brackets.

**E major** **A major** **B major** **8va**

T  
A  
B

**8va** **E add9**

T  
A  
B

**8va** **B major**

T  
A  
B

**8va**

T  
A  
B

**8va** **E7**

B2 R B2 B2 R B2 B2 R B2 P 3 P B1

3 1 3 1 3 4 4 3 1 3 1 2 3 2 3 1 2

T 15 12 15 12 15 16 16 15 12 15 12 14 15 14 15 12 14

A

B

**8va** **A7** (as is) B2

3 P B1 3 B1 P TD5 (TD2) TR 3

1 3 2 3 1 2 1 3 2 1 0 0 3

T 12 15 14 15 12 14 12 15 14 12 0 8

A 15 14 14 12 0 0

B 0

**A7** B2 B2 R p B1 R p 3 B1 R P

4 3 4 3 1 2 2 1 3 1 2 1 2 1 2

T 9 8 9 8 5 7 7 5 7 5 6 4 5 4 5

A

B

## 9. ARPEGGIOS - MALMSTEEN STYLE

Arpeggios are used in the portions indicated by brackets labeled with chord names such as Bdim7, Am and Dm.

Chords: Bdim7, Am, 8va

Fingering: 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 2 2 4 4 1 2 3

Strings: T, A, B

Chords: Bdim7, Am, 8va

Fingering: 4 1 2 4 2 1 4 1 2 4 2 1 4 1 2 2 2 4 4 1 2 3

Strings: T, A, B

Chords: Am, Dm, Gmaj., Cmaj., C#dim7, Am, Emaj.

Fingering: 4 1 2 1 2 4 4 1 1 1 4 4 1 2 1 2 4 4 1 1 2 1 1 4 1 3 4 3 1 4 1 1 1 1 4 1 4 1 2 2 1 2

Strings: T, A, B

## 10. ARPEGGIOS - GEORGE LYNCH STYLE

F#m, C#m and A major arpeggios are used in the portions indicated.

**8va**

H P H P H (H) P H P H P (H) P H P H P (H) P H P H P

all F#m

**8va**

(H) P H P H P (H) P H P H P (H) P H P H P (H) P H P H P

all C#m

**8va**

(H) P H P H P (H) P H P H P (H) P H P H P (H) P H P H P

all A major

**8va**

(H) P H P H P (H) P H P H P (H) P H P H P (H) P H P H P

## 11. CHROMATIC INSERTION - STEVE VAI STYLE

Each circled “B#” note is used to chromatically embellish the “C#” note that follows it. Each circled “C#” note is used to chromatically fill in between a “B” note and a “C#” note.

8va B2

4 1 3 2 3 1 2 1 3 1 3 2 1 2 1 3 1 3 2

T 17 14 17-16-17 14 16-14 17 14 17-16-14-16-14 17 14 17-16

3 3 3 6 3

8va

3 1 2 1 3 1 3 2 3 1 2 1 4 1 3 2 1 3 2 1

T 17 14-16-14 17 14 17-16 17 14 16-14 17 14 17-16 14 17-16-14

3 3 3 3 3 3

## 12. CHROMATIC INSERTION - VAN HALEN STYLE

The following portion of 8. *Arpeggios - Van Halen Style* employs chromatic insertion. Each circled “G” note is used to chromatically embellish the “G#” note that follows it. Each circled “Bb” note is used to chromatically fill in between an “A” note and a “B” note.

8va E7

B2 R B2 B2 R B2 B2 R B2 P 3 P B1

3 1 3 1 3 4 4 3 1 3 1 2 3 2 3 1 2

T 15 12 15 12-15-16-16 15 12 15-12 14 15-14 15-12 14

3 3 3 3 3 3

8va (as is) A7

3 3 B1 3 B1 P TD5 (TD2) TR B2

1 3 2 3 1 2 1 3 2 1 0 3

T 12 15-14 15-12 14 12 15-14 12 0 8

A 0 0

B 0

### 13. CHROMATIC INSERTION AND LEGATO - GEORGE LYNCH STYLE

Each circled  $G\sharp$  is used to (1) chromatically fill in between an  $F\sharp$  and  $G\sharp$  or (2) to chromatically embellish the  $G\sharp$  that follows it. Notice that the fast, continuous phrases of notes are played particularly legato (in a connected, flowing manner).



**System 1:** Treble staff: Notes with fingerings 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3. Bass staff: Fret numbers 12-9-12-9-12-9-12-9-12-9-12-9-12-9-12-9-12-9-12.

**System 2:** Treble staff: Notes with fingerings 1 2 1 2 1 2 1 1 2 1 2 1 2 1 1 2 1 1 2 1 3 4 3. Bass staff: Fret numbers 8-9-8-9-8-9-8-12-8-9-8-9-8-9-8-12-8-9-8-8-9-8-12-9-11-12.

**System 3:** Treble staff: Notes with fingerings 1 3 1 3 2 1 2 2 1 2 1 3 1 4 3 1 3 1 1 2 1 1 2 1 1 3. Bass staff: Fret numbers 9-12-9-12-11-9-11-11-9-12-9-12-11-9-11-9-8-9-8-6-8-6-4-6.

**System 4:** Treble staff: Notes with fingerings 3 1 3 1 3 3 1 3. Bass staff: Fret numbers 6-4-6-9-11-11-9-11.

**System 5:** Treble staff: Notes with fingerings 1 1 2 1 2 1 2 4 2 1 2 1 1 3 1 2 1 1 3 1 3 1 3 3 4 3 1 4 1. Bass staff: Fret numbers 9-11-12-11-12-11-12-11-12-11-12-11-9-11-9-11-12-11-12-14-12-14-14-12-14-14-16-17-16-14-17-14.

**8va**

T  
A  
B

## 14. TAPPING - JOE SATRIANI STYLE

T  
A  
B

## 15. TAPPING - JOE SATRIANI STYLE

T  
A  
B

## 16. TAPPING - GEORGE LYNCH STYLE

Review 10. Arpeggios - George Lynch Style, which involves much tapping.

## 17. TREMOLO BAR - JOE SATRIANI STYLE

Exercise 17: Tremolo Bar - Joe Satriani Style. The notation shows a sequence of notes with tapping (TD1) and tremolo bar (TR) techniques. The fretboard diagram indicates the frets for each note: 18, 17, 15, 17, 15, 18, 17, 15.

## 18 TREMOLO BAR VIBRATO - JOE SATRIANI STYLE

Exercise 18: Tremolo Bar Vibrato - Joe Satriani Style. The notation shows a sequence of notes with tremolo bar vibrato (S) and tapping (TD) techniques. The fretboard diagram indicates the frets for each note: 12, 13, 13-16, 14, 14, 14, 14.

## 19. TREMOLO BAR - STEVE VAI STYLE

**8va**

Measures 1-4 of the Steve Vai style tremolo bar exercise. The notation includes a tremolo bar (TB1) and a double tremolo bar (TD1) with various trills (TR) and bends (B2). The fretboard diagram below shows the string (T, A, B) and fret numbers for each note.

Measures 5-8 of the Steve Vai style tremolo bar exercise. The notation includes a tremolo bar (TB1) and a double tremolo bar (TD1) with various trills (TR) and bends (B2). The fretboard diagram below shows the string (T, A, B) and fret numbers for each note.

## 20. TREMOLO BAR - VAN HALEN STYLE

Measures 1-4 of the Van Halen style tremolo bar exercise. The notation includes a tremolo bar (TB1) and a double tremolo bar (TD1) with various trills (TR) and bends (B2). The fretboard diagram below shows the string (T, A, B) and fret numbers for each note.

Measures 5-8 of the Van Halen style tremolo bar exercise. The notation includes a tremolo bar (TB1) and a double tremolo bar (TD1) with various trills (TR) and bends (B2). The fretboard diagram below shows the string (T, A, B) and fret numbers for each note.

Measures 9-12 of the Van Halen style tremolo bar exercise. The notation includes a tremolo bar (TB1) and a double tremolo bar (TD1) with various trills (TR) and bends (B2). The fretboard diagram below shows the string (T, A, B) and fret numbers for each note.

## 21. TREMOLO BAR - JEFF BECK STYLE

8va

3 1 4 1 3 4

T 14 12 15 12-14 15

A

B

8va

H H TB2TR P TB1TR P TR

3 1 3 4 4 3 1

T 12-14-15 15 14 12

A

B

8va

3 1 4 1 3 4

T 14 12 15 12-14 15

A

B

8va

H H TB2TR TB2TR S TB2

3 1 3 4 4 1 1

T 12-14-15 15 12 10

A


B


# CHAPTER 23: RHYTHMIC MUSIC READING

## A. SIMPLE NOTE VALUES

Simple note values can be related to the whole note:

One whole note: 

= two half notes: 

= four quarter notes: 

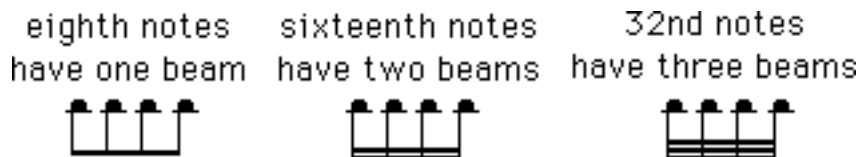
= eight eighth notes: 

= sixteen 16th notes: 


= thirty two 32nd notes:





Eighth, sixteenth and thirty second notes may be written with beams as above when there are two or more of them.



When they appear alone, they may be written as shown below.

a single eighth note has one flag: 

a single sixteenth note has two flags: 

a single thirty-second note has three flags: 

## B. READING TIME SIGNATURES

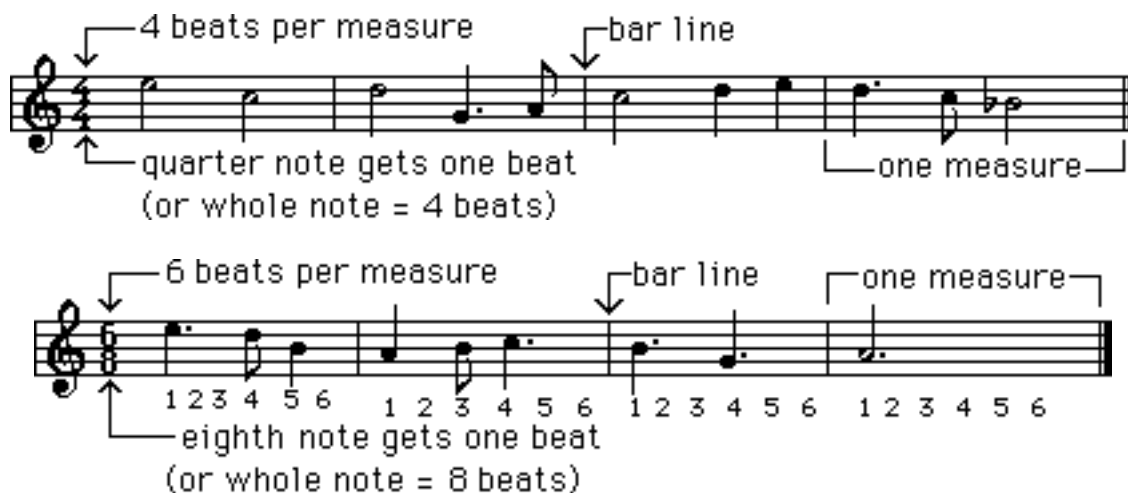
A *beat* is a regular division of musical time, indicated by:

- the downward movement of a conductor's hand
- the downward movement of the foot in keeping time to a piece of music
- the regular "pulsing" heard within a piece of music

Beats are usually counted with whole numbers: "one-two," "one-two-three," or "one-two-three-four," etc., depending on the grouping.



A *measure* (or *bar*) is a group of beats marked off in musical notation by bar lines. The number of beats in each measure and the note value used to represent each beat is indicated by the time signature.



*Meter* (or *time*) divides the timespan in a piece of music into equal units called measures or bars (groups of beats).


*Time signatures* are fractions ( $2/2$ ,  $3/4$ ,  $4/4$ ,  $6/8$ , etc.) which express the meter in a piece of music. The top number (or first number in this form:  $2/4$ ) indicates the number of beats per measure. The bottom number indicates the note value assigned as one beat:

2 on the bottom indicates that half notes ( $\text{half note symbol}$ ) get one beat.

4 on the bottom indicates that quarter notes ( $\text{quarter note symbol}$ ) get one beat.
























8 on the bottom indicates that eighth notes ( $\text{eighth note symbol}$ ) get one beat.

16 on the bottom indicates that 16th notes ( $\text{16th note symbol}$ ) get one beat.

*Abbreviated time signatures.* The symbol “C” (common time) indicates 4/4 time (a 4/4 time signature). The symbol “” (cut time) indicates 2/2 time. See the chart on note values with time signatures in section F.

## C. DOTTED NOTES

**A single dot placed after a note adds one half the value:**

One whole note:		= two half notes:	 
A dotted whole note:		= three half notes:	  
One half note		= two quarter notes:	 
A dotted half note		= three quarter notes:	  
One quarter note:		= two eighth notes:	 
A dotted quarter note:		= three eighth notes:	  
One eighth note:		= two 16th notes:	 
A dotted eighth note:		= three 16th notes:	  
One sixteenth note:		= two 32nd notes:	 
A dotted 16th note:		= three 32nd notes:	  



## D. IRREGULAR RHYTHMIC GROUPINGS

Irregular rhythmic groupings are groups of notes intended to fit into a larger or smaller space of time than they would usually fit. When these occur, look at the other notes in the measure to realize what fraction of the measure is left for the irregular rhythmic group.

### Triplet

The *triplet* is a group of three notes to be performed in the place of two of the same value.

The *half note triplet* is written with a bracket above or below three half notes. The bracket is separated in the middle and the number “3” is written in the separation:



The *quarter note triplet* is written like the half note triplet, but with quarter notes:



The *eighth note, 16th note (or smaller) triplet* is written in two ways. If the three notes are connected by a beam, (1) the number “3” is written next to the beam or (2) a curve encompasses the three notes with the number “3” breaking the center of the curved line.



If the three notes are not connected by a beam, a slur mark is written to encompass the three notes and the number “3” is written within the slur mark.



Two notes may be used in the triplet if their total value is equal to three notes. For example:

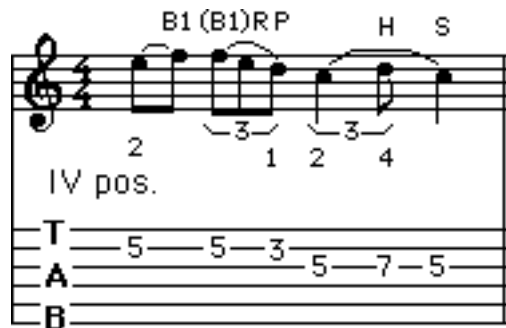


## E. RESTS, SLURS AND TIES

A *rest* is a silence or the notational symbol that represents it. There is an equivalent rest for each note value. See section F.

A *slur* is a curved line placed above or below a series of notes to indicate that they are to be played legato, with no noticeable silence between them: “in one breath.”

Slurs are usually performed on the guitar with slides, hammers, pull-offs, or bends.



A *tie* is a curved line, identical to the slur, except that it connects two written notes of the same pitch. It has three uses:

- (1) To connect two notes separated by a bar line. Notice how the tie continues the note from one line of music to the next.























- (2) To produce note values that cannot be written with a single note.



- (3) To connect two notes representing a continuous sound which has been divided with an “imaginary bar line.” Measures with four or more beats are easier to read when divided into groups of two or three beats. The “imaginary bar line” shown in example 1 below with a dotted line divides the measure of 4/4 into two sections of two beats each. Example 2 would sound exactly the same, but is more difficult to read.

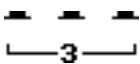
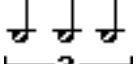


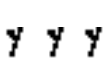
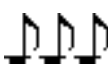
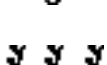
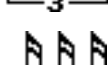
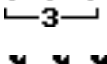
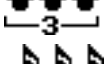


## F. CHART OF NOTE VALUES WITH TIME SIGNATURES

<u>Note</u>	Fraction of <u>whole note</u>	written <u>rest</u>	written <u>note</u>	BEATS ACCORDING TO:			
				<u>BOTTOM NUMBER IN TIME SIGNATURE</u>			
				<u>X/4</u>	<u>X/2</u>	<u>X/8</u>	<u>X/16</u>
whole	1			4 .....	2 .....	8 .....	16
dotted half	3/4			3 .....	1 & 1/2 ....	6 .....	12
half	1/2			2 .....	1 .....	4 .....	8
dotted quarter	3/8			1 & 1/2 .....	3/4 .....	3 .....	6
quarter	1/4			1 .....	1/2 .....	2 .....	4
eighth	1/8			1/2 .....	1/4 .....	1 .....	2
dotted eighth	3/16			3/4 .....	3/8 .....	1-1/2 .....	3
dotted 16th	3/32			3/8 .....	3/16 .....	3/4 .....	1-1/2
sixteenth	1/16			1/4 .....	1/8 .....	1/2 .....	1
thirty-second	1/32			1/8 .....	1/16 .....	1/4 .....	1/2

### Triplets

*Values are indicated for one note or rest in each triplet*

half note triplet	1/3			1 & 1/3 .....	2/3 .....	2 & 2/3 ....	5 & 1/3
quarter note triplet	1/6			2/3 .....	1/3 .....	1 & 1/3 ....	2 & 2/3
eighth note triplet	1/12			1/3 .....	1/6 .....	2/3 .....	1 & 1/3
16th note triplet	1/24			1/6 .....	1/12 .....	1/3 .....	<sup>2/3</sup>
32nd note triplet	1/48			1/12 .....	1/24 .....	1/6 .....	1/3

## G. TEMPO MARKS

Tempo marks indicate the rate at which the beats occur. They are most often written in Italian, but are also commonly written in French and German. Tempo marks can indicate emotional content as well as rate.

Beats per minute are written with the number of beats per minute, followed by the letters M.M. (Maelzel's metronome).

<u>Beats per minute</u>	<u>Italian tempo mark</u>	<u>English (approximate)</u>
45 M.M.	<i>largo</i>	broad
45 M.M.	<i>lento</i>	slow
50 M.M.	<i>adagio</i>	at ease
55 M.M.	<i>larghetto</i>	rather slow
60 - 80 M.M.	<i>andante</i>	walking
90 M.M.	<i>moderato</i>	moderate
105 M.M.	<i>allegretto</i>	rather fast, cheerful
120 M.M.	<i>allegro</i>	fast, cheerful
180 M.M.	<i>presto</i>	very fast
208 M.M.	<i>prestissimo</i>	very very fast


### Special tempo marks

*accelerando* - gradually faster.

*ritard*, *ritardando* - gradually slower.

*a tempo* - at the original tempo

*rubato* - A deliberate unsteady (or "improvised") tempo.

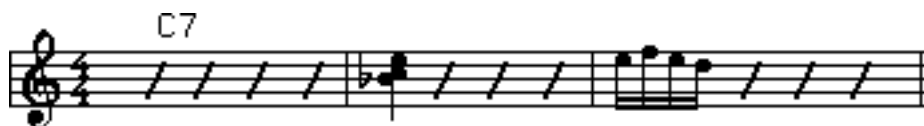
*fermata* "  " - hold at the discretion of the conductor or performer(s).

## H. ENDINGS AND REPEATS

### Repeat signs

Repeating the previous beat(s). This slash / indicates that:

- (1) The previous beat should be repeated once for each slash; or
- (2) The chord indicated above the staff should be played one beat for each slash.



*Repeating the previous measure(s).* When this slash with dots is shown in a measure, the previous measure is repeated. The measure may be repeated several times by repeating the slash and dots to indicate the desired number of repetitions. See the example below.



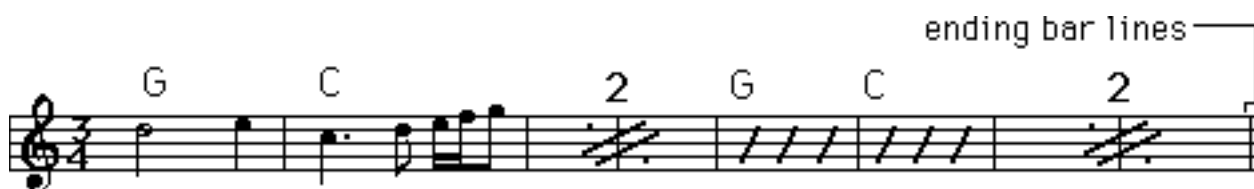
*Two bar repeats.* Two measures (or bars) may be repeated as a group by writing the slash and dots (above) over the bar line and writing the number “2” over the bar line.



*Left and right repeat signs.* The repeat signs shown in the example below are used to indicate repetition of everything between them.



*Ending bar lines.* At the end of the last bar (or measure) in a song, there is a double bar line and the second bar line is especially thick.



## First And Second Endings

*First ending.* The bracket shown over the last two bars of the example below indicates that the bars within the bracket should be played only the first time through. Then you should go back to the beginning of the section to be repeated, indicated with double bar lines and dots on their right. If no double bar lines exist with dots on their right, repeat from the beginning of the song.

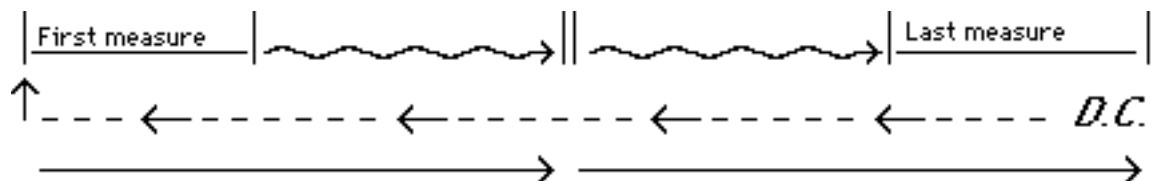


*Second, third, etc. endings.* Like the first ending, additional ending sections (under their numbered brackets) should be played only once. If an ending section is completed with a repeat sign (a double barline with dots on its left), you should go back to the beginning of the section to be repeated. The beginning of the repeated section is indicated with double bar lines and dots on their right. If no double bar lines exist with dots on their right, repeat back to the beginning of the song. The last numbered ending (under a bracket) will not be repeated.

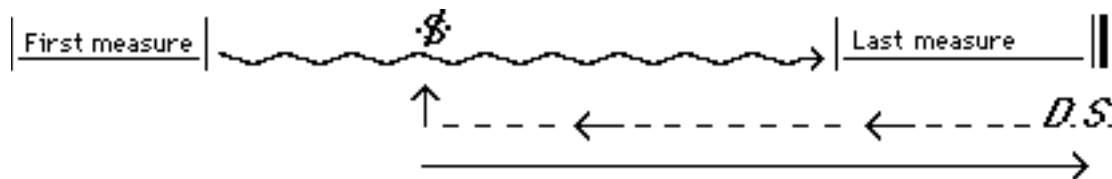


## D.C., D.S., Coda and Fine

*Da Capo (D.C.).* Da Capo means literally “to the head” in Italian: go back to the beginning of the song. Then continue to the end or to the next indication of repetition.



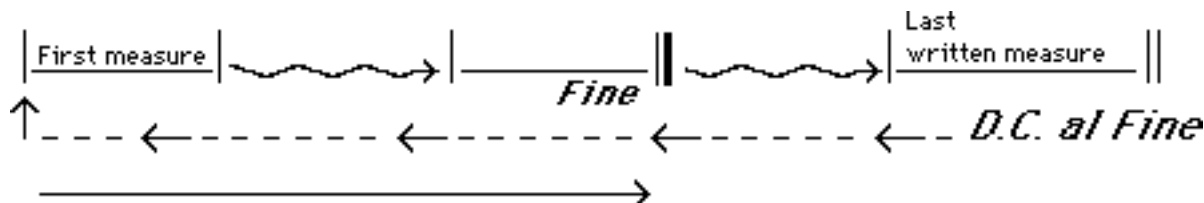
*D.S. (Dal Segno).* Dal Segno means go back to the sign “ $\$$ ” and from there to the end or to the next indication of repetition.



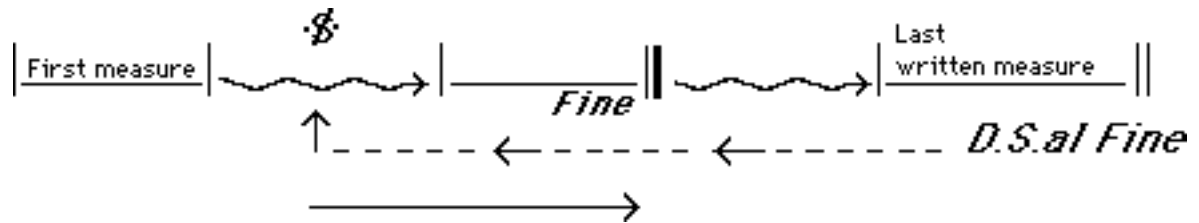
*Fine.* You may have seen this word at the end of an Italian film. It means “finish.” In music notation, it indicates the end of a song.

*Coda* means “tail” in Italian. In music, Coda is an ending section. It will be used with indications of repetition in the following examples. Coda sections are usually written after a separation from the rest of the music.

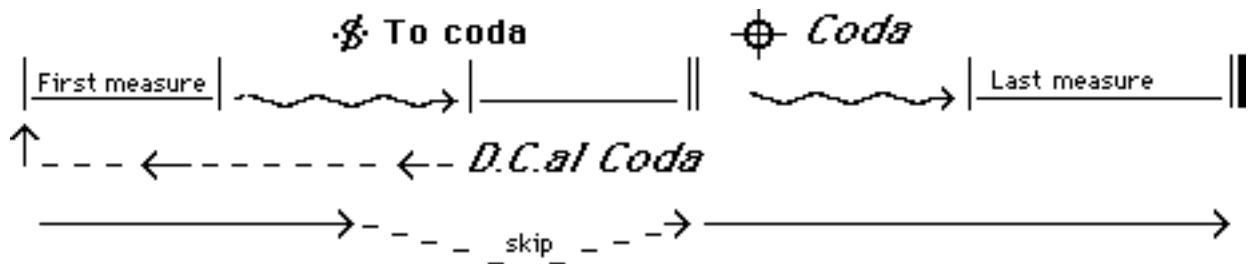
*D.C. al Fine (Da Capo al Fine)* means go back to the beginning, then proceed to the word “Fine.” It is usually written below and at the end of the measure intended to end the song.



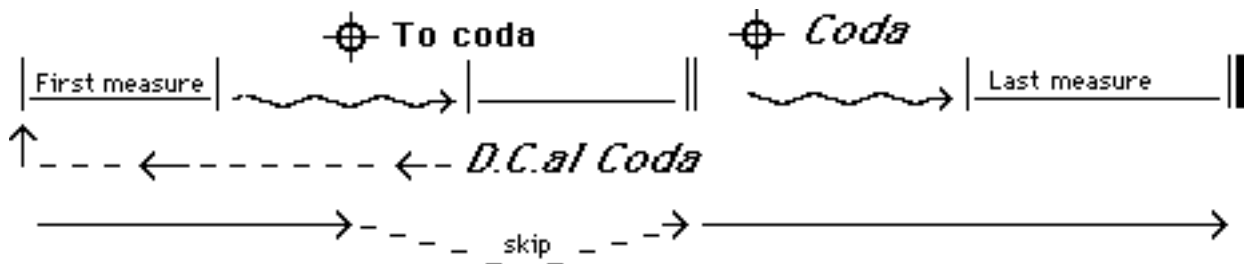
*D.S. al Fine* (*Dal Segno al Fine*) means go back to the sign “ $\text{♩}$ ,” then proceed to the word “fine,” which will signify the ending. The word “fine” is written below and at the end of the final measure.



*D.C. al Coda* (full name: *Dal Capo al Segno e poi la Coda*) indicates that you should go back to the beginning, then to the sign “ $\text{♩}$ ” or “ $\text{⦿}$ ,” and finally to the separate coda section marked “ $\text{⦿}$  Coda” (at the end).



The example below uses the “ $\text{⦿}$ ” symbol (instead of  $\text{♩}$ ) to mark the point at which you would skip to the Coda ending section:



## I. MULTIPLE BAR (CONSOLIDATED) RESTS

A thick horizontal line drawn through the middle line of the staff with a thin vertical line at either end is used for multiple bar rests (silences). The number of bars involved in the rest are indicated by a number written above the thick horizontal line:



## J. RHYTHMIC READING.

Review Rhythmic Reading in Book 1.

### Counting Symbols

- When counting whole beats, number the beats: “1, 2, 3,” etc.
- When counting half beats, use: “1-and-2-and-3-and,” etc.
- When counting triplets, use “1-trip-let-2-trip-let,” etc.
- When counting quarter beats, use “1-ee-and-uh-2-ee-and-uh,” etc.

### Rhythmic Reading Exercises

After reading this chapter thoroughly, listen to the rhythmic reading tape. Each rhythm example (1 through 214) is played two or more times on the tape.

#### *Two methods of study*

1. Read each rhythm and try to play it correctly. You may use any fretted note to play the rhythms. Fretted notes will allow easy muting for rests. Listen to the same example on the tape to determine if you played it correctly.
2. Listen to each example on tape and try to write it down correctly. Use the written examples on the next three pages to check your answers.

The arrows above the notes on examples 1-208 show suggested direction of strumming. A dash after an arrow indicates sustain.

If you have trouble reading notes, you may at first read the counting symbols, arrows and dashes provided above the notes which specify the beginning and duration of the notes.

The image displays eight musical examples for rhythmic reading, arranged in two rows of four. Examples 1 through 4 are in 4/4 time, and examples 5 through 8 are in 3/4 time. Each example consists of a single staff with a treble clef. Above each staff, counting symbols and arrows are provided to indicate the rhythm and strumming direction. Arrows pointing down indicate a downstroke, while arrows pointing up indicate an upstroke. Dashes after arrows indicate sustain.

- Example 1 (4/4):** A single whole note. Counting: 1 & 2 & 3 & 4 &. Arrow: down.
- Example 2 (4/4):** Two half notes. Counting: 1 & 2 & 3 & 4 &. Arrows: down, down.
- Example 3 (4/4):** Four quarter notes. Counting: 1 & 2 & 3 & 4 &. Arrows: down, down, down, down.
- Example 4 (4/4):** Eight eighth notes. Counting: 1 & 2 & 3 & 4 &. Arrows: down, up, down, up, down, up, down, up.
- Example 5 (3/4):** A single half note. Counting: 1 & 2 & 3 &. Arrow: down.
- Example 6 (3/4):** Two half notes. Counting: 1 & 2 & 3 &. Arrows: down, down.
- Example 7 (3/4):** Four quarter notes. Counting: 1 & 2 & 3 &. Arrows: down, down, down, down.
- Example 8 (3/4):** Three half notes. Counting: 1 & 2 & 3 &. Arrows: down, down, down.



The page contains 28 rhythmic exercises, numbered 9 through 36. Each exercise is presented on a single musical staff. Above each staff is a sequence of rhythmic notation consisting of numbers (1, 2, 3, 4) and symbols (&, -, ^, v) indicating the rhythm. The exercises are arranged in seven rows of four. The time signatures for the exercises are as follows: Exercises 9-12 are in 4/4; Exercises 13-16 are in 4/4; Exercises 17-20 are in 3/4; Exercises 21-24 are in 4/4; Exercises 25-28 are in 3/4; Exercises 29-32 are in 4/4; Exercises 33-36 are in 4/4.

9 10 11 12

13 14 15 16

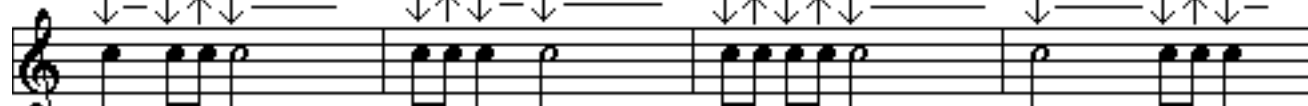
17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓-↓↑↓-    ↓↑↓-↓-    ↓↑↓↑↓-    ↓-↓↑↓-  
  
 37                      38                      39                      40

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓-↓↑↓↑    ↓↑↓-↓↑    ↓↑↓-↓-    ↓↑↓↑↓-  
  
 41                      42                      43                      44

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑-    ↓↑↓↑↓↑    ↓↑↓↑↓-    ↓↑↓↑↓-  
  
 45                      46                      47                      48

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑↓↑-↑↓↑    ↓↑-↑↓↑↓↑    ↓↑-↑-↑-↑-    ↓↑-↑-↑-↓-  
  
 49                      50                      51                      52

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑-↑-↑-↓↑    ↓↑-↑-↑↓↑-    ↓↑-↑-↑-↑-    ↓↑-↑-↑-↑-  
  
 53                      54                      55                      56

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓-↓↑↑↑    ↓-↓↑↑↑    ↓↑-↓↑↓↑    ↓-↓-↑↓↑↑  
  
 57                      58                      59                      60

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓-↓↑-↑↓↑↑    ↓↑↓↑↓↑↑↑    ↓-↓↑↑↑    ↓-↓-↑↑↑↑  
  
 61                      62                      63                      64

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 &  
↓ - ↓ ↑ - ↑ - ↑ ↓ ↑ - ↓ - ↑ ↓ ↑ - ↓ - ↑ ↓ - 2 ↑  
65 66 67 68

1 & 2 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &  
↓ ↑ 2 & ↓ - ↓ - ↑ ↓ - ↓ - ↑ ↓ - ↑ ↓ ↑  
69 70 71 72

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &  
↓ ↑ ↓ - ↑ ↓ ↑ ↓ - ↓ - ↓ - ↑ - ↓ ↑ ↓ ↑  
73 74 75 76

1 & 2 & 3 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
↓ ↑ ↓ ↑ - ↓ - ↓ - ↓ - ↓ - ↓ ↑ ↓ ↑  
77 78 79 80

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
↓ ↑ ↓ ↑ ↓ ↑ ↓ - ↓ ↑ ↓ - ↓ ↑ ↓ - ↓ -  
81 82 83 84

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &  
↓ - ↓ - ↓ - ↓ - ↓ - ↓ - ↓ - ↓ - ↓ - ↑ -  
85 86 87 88

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 4 &  
↓ - ↑ ↓ - ↓ - ↓ - ↓ - ↓ - ↓ - ↓ - ↓ -  
89 90 91 92

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑↓ ↓↑↓-    ↓ ↓↑ ↓↑    ↓↑ ↓ ↓    ↓- ↓↑ ↑

93                      94                      95                      96

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓- ↓ ↓↑    ↑↓- ↓↑↓-    ↓- ↑↓ ↓    ↓↑ ↑↓- ↑

97                      98                      99                      100

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑↓- ↑    ↓- ↑ ↓-    ↓- ↓- ↑    ↓- ↓- ↑

101                      102                      103                      104

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓- ↑ ↑    ↓- ↑ ↑    ↓- ↓- ↑    ↓↑ ↓- ↑

105                      106                      107                      108

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓- ↑ ↓-    ↓↑↓- ↓-    ↓↑- ↓ ↓↑    ↓↑ ↓ ↓↑-

109                      110                      111                      112

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑↓↑- ↓    ↓↑- ↓-    ↓- ↓↑-    ↓- ↓↑- ↓-

113                      114                      115                      116

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑- ↓    ↓- ↓ ↓↑-    ↓ ↓↑- ↓    ↓ ↓ ↓↑-

117                      118                      119                      120

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 & 5 &    1 & 2 & 3 & 4 & 5 &  
 ↓↑—↓↑    ↓↓↑—    ↓—↑↓—↓—    ↓—↓—↓—↑↓—

121    122    123    124

1 & 2 & 3 & 4 & 5 &    1 & 2 & 3 & 4 & 5 &    1 & 2 & 3 & 4 & 5 &    1 & 2 & 3 & 4 & 5 &  
 ↓—↓—↓—↓—↑    ↓—↓—↓—↓—↑    ↓↑—↓—↓—↓—    ↓↑—↓—↓—↓—

125    126    127    128

1 & 2 & 3 & 4 & 5 &    1 & 2 & 3 & 4 & 5 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &  
 ↓↑—↓—↓—↓—    ↓—↓—↑↓—↓—    ↓—↑↓—    ↓—↑↓—↓—

129    130    131    132

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 &    1 & 2 &  
 ↓↑—↓—    ↓↑—↑—    ↓↑—↑    ↓↑—↑

133    134    135    136

1 & 2 &    1 & 2 &    1 & 2 &    1 & 2 &  
 ↓↑—    ↑—    ↑    ↑

137    138    139    140

1 & 2 & 3 &    1 & 2 & 3 &    1 & 2 & 3 &    1 & 2 & 3 &  
 ↓↑—↑↓—    ↓—↓—↑—↑    ↓↑↓—↑—↑    ↑—↓

141    142    143    144

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1t12t13t14t1  
 ↓↑—↓↑—↑    ↓↑—↑—    ↓—↓—↑    ↓↑↓↑↓↑↓↑↓↑

145    146    147    148

149 150 151 152

153 154 155 156

157 158 159 160

161 162 163 164

165 166 167 168

169 170 171 172

173 174 175 176

177 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

178 1 & 2 & 1 & 2 & 1 & 2 & 3 & 1 & 2 & 3 &

179 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

180 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

181 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

182 1t 1 2t 1 3t 1 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

183 1 & 2 & 3 & 1 & 2 & 3 & 1t 1 2t 1 3t 1 1 & 2 & 3 &

184 1 & 2 & 3 & 1 & 2 & 3 & 1t 1 2t 1 3t 1 1 & 2 & 3 &

185 1 & 2 & 3 & 1t 1 2t 1 3t 1 1 & 2 & 3 & 1 & 2 & 3 &

186 1 & 2 & 3 & 1t 1 2t 1 3t 1 4t 1 1 & 2 & 3 & 1 & 2 & 3 &

187 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

188 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

189 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

190 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

191 192

193

194

1 & 2 & 3 &      1 & 2 & 3 &      1 & 2 & 3 &      1 & 2 & 3 &  
 ↓      ↑      ↓      ↓      ↓      ↑      ↑      ↑      ↓      ↑      ↓      ↑

197

1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

198

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5

— ↓ — ↓ — ↓ — ↓ — ↓ — ↓ — ↓

The first exercise is written on a single staff. It consists of a sequence of notes with fingerings indicated above them. The notes are: G4 (1), A4 (2), B4 (3), C5 (4), D5 (5), C5 (1), B4 (2), A4 (3), G4 (4), F#4 (5), E4 (1), D4 (2), C4 (3), B3 (4), A3 (5), G3 (1), F#3 (2), E3 (3), D3 (4), C3 (5). Slurs are placed over the first five notes and the next five notes.





1t 12 t1 3t 14t1 1t 12 t1 3t 14t1 1t 12 t1 3t 14t1 1t 12 t1 3t 14t1

207

1 & 2 & 3 & 4 & 1t 12 t1 3t 14t1 1t 12 t1 3t 14t1 1t 12 t1 3t 14t1

208

1e&a2e&a3e&a4e&a 1 & 2 & 3e&a4e&a 1e&a2e&a 3 & 4e&a 1 & 2 & 3e&a4e&a

209

1 & 2 & 3 & 4 & 1t 12 t1 3t 14t1 1t 12 t1 3t 14t1 1t 1 2 & 3t 14t1

210

1t 12 t1 3t1 1 & 2t 13 t1 1t 12 t1 3t1 1t 12 t1 3 &

211

1t 12 t1 3t1 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

212

1t 12 t1 3t 14t1 1t 12 t1 3 & 4 & 1 & 2 & 3 & 4 & 1t 12 t1 3t 14t1

213

1 t 12 t l 3 & 4 &      1 & 2 & 3 t 14 t l      1 t 12 t l 3 & 4 &      1 t 12 t l 3 t 14 t l

↓   ↓   ↓   ↓   ↑      ↓   ↑   ↓   ↓   ↓   ↓   ↓   ↓      ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↑      ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓

3      214      3      3

1 & 2 & 3 & 4 &

↑

# CHAPTER 24: RHYTHMIC CONCEPTS

## A. SYNCOPATION (METRIC)

Musical time is divided into regular segments called *beats*. Each beat is indicated by (1) the regular “pulsing” heard within a piece of music, (2) the downward movement of the foot in keeping time to a piece of music, or (3) the downward movement of a conductor’s hand. Beats are usually counted with whole numbers: “one-two-three”, “one-two-three-four”, or “one-two”, etc., depending on the grouping.

*Offbeat* notes are those not played on the beat. In European Classical (or “Art”) music offbeat notes are generally played weaker (slightly softer, unaccented or both) than notes on the beat. Offbeat notes played with stronger emphasis are **syncopated**. Rock music incorporates much syncopation.

*Accent* is emphasis of a note or chord. Periodic accented notes can form a secondary melody. There are four types of accent:

- (1) *Dynamic accent* is performed by playing a note or chord louder than the ones surrounding it (Examples 1 and 2).

Example 1 employs accents on the beat (on 1, 2, 3 and 4). The accented notes in Example 2 are syncopated, since they are on the offbeat (on the “&’s” after each beat). The accented notes in Example 4 are also syncopated, since they are on the second or third of three parts per beat.

The first part of each beat is counted with a whole number (1, 2, 3, 4, etc.). *Syncopated* notes are those *not* on the first part of the beat. If there are no notes on the beat, any notes on the offbeat would have the effect of being accented (*Example 3*).

this accent mark indicates the notes should be played louder

Ex. 1      Ex. 2      Ex. 3

this accent mark indicates the notes should be played louder

Ex. 4      Ex. 5

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

1 trip let 2 trip let 3 trip let 4 trip let      1 trip let 2 trip let 3 trip let 4 trip let

- (2) *Tonic accent* is performed by playing a periodic series of notes higher or lower in pitch, by periodic repetition of a particular note, or periodic repetition of a group of notes. In tonic accent, some of the notes in the secondary melodies may not be syncopated (on the “&” part of the beat).

*A periodic series of notes higher or lower in pitch.*

### Example 6

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

*A periodic repetition of a particular note.*

Ex. 7

Ex. 7 secondary melody created by tonic accent

*Periodic repetition of a group of notes.*

- (3) *Timbral accent* is performed by playing a note with a noticeably different tone quality.

\* = down on wah pedal

- (d) *Agogic accent* is performed by increasing the duration of a note or chord.

← This staccato mark indicates notes played half as long as written, with the remainder of the note value silent

← This legato mark indicates notes played as long as possible within their time value, minimizing the pause before the next note.

This melody was implied by the legato notes above

**This chapter will primarily involve dynamic accent.**

*Traditionally, the accent is on the beat.* Previous to Blues, Jazz and Rock, notes were normally played stronger on the beat. Notes on the beat were usually played slightly louder and slightly accented.

*Metric syncopation* is the accenting of offbeat notes. Interrupting the traditional on-the-beat accent by accenting notes not on the beat is termed syncopation (metric syncopation). Accenting the offbeats can be done three ways (this symbol ">" indicates accent):

- (1) When an offbeat note is followed by a rest (a silence):

Traditional accent      Metric syncopation  
(syncopated notes are circled)

1 & 2 & 3 & 4 &      1 & 2 & 3 & 4 &

accents

- (2) When an offbeat note is sustained onto the next beat:

Traditional accent      Metric syncopation  
(syncopated notes are circled)

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

accents

- (3) When an offbeat note is followed by a lesser accent on the next beat:

Traditional accent      Metric syncopation  
(syncopated notes are circled)

1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &    1 & 2 & 3 & 4 &

accents

*Temporary change of meter* (see Chapter 22) also produces syncopation immediately after a change of meter where listeners do not hear the accents where they would expect:

Traditional 4/4 accent      Traditional 6/8 accent

(1 & 2 & 3 & 4) ← counting in 4/4 continued

1 2 3 4 5 6 1 2 3 4 5 6 ← counting in 6/8

accents

## B. RHYTHMIC DISPLACEMENT

A *theme* (or *hook*) is a musical idea that is a main subject in a composition. Themes usually repeat throughout a piece of music and can be used with variations.

An *accompaniment part* is the musical background for a vocalist, instrumental soloist or group of instrumental soloists. A rhythm guitar part, for example, is an accompaniment part.

A *rhythmic theme* is solely the rhythmic element in a theme or accompaniment part. It does not involve pitch. See the examples below:

(a) Theme (with pitch)      Rhythmic theme (without pitch)

(b) Accompaniment part      Rhythmic theme (without pitch)

Each note in a rhythmic theme is a *thematic accent*. Thematic accents do not necessarily occur on the beat. They express the characteristic rhythmic themes of a song (without pitch).

*Rhythmic displacement* is where a note or series of notes is moved in time so it starts earlier or later than the original version. In rhythmic displacement, note values are not changed.

Original theme      1/2 beat later      1 beat earlier

## C. RHYTHMIC SUBDIVISION.

In *simple subdivision*, think one accent at the beginning of each beat. There can be any number of parts per beat.

In *compound subdivision*, think two or more evenly spaced accents during each beat. One accent must begin the beat. The two common compound subdivisions are duple and triple.

- (1) *Duple subdivision* divides the beat into two equal parts. It employs one accent at the beginning of the beat and one halfway through the beat. There can be any number of parts to each half of the beat. Each half of the beat has an equal number of parts.

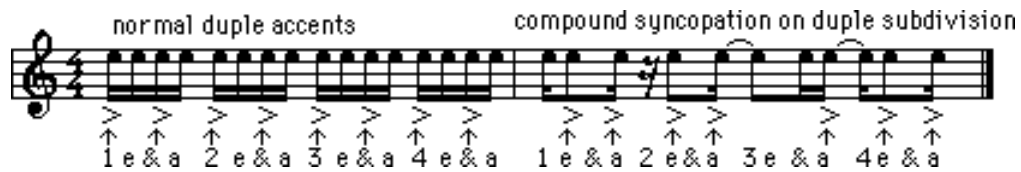
- (2) *Triple subdivision* divides the beat into three equal parts. It employs one accent at the beginning of the beat, one a third of the way through the beat, and an accent two thirds of the way through the beat. There can be any number of parts to each third of the beat. Each third of the beat has an equal number of parts.

## D. COMPOUND SYNCOPATION.

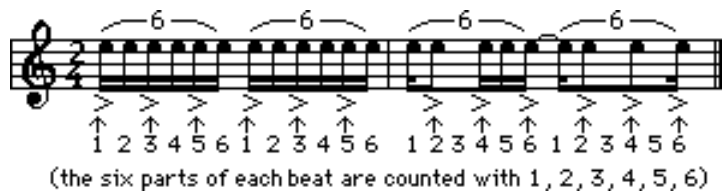
*Simple syncopation* is discussed in section A of this chapter. It is being called simple syncopation here to distinguish it from compound syncopation.

*Compound syncopation* employs accents on parts of the beat other than at the beginning of a compound subdivision. Compound syncopation occurs *only* in compound subdivision, where the normal dynamic accents are on each subdivision.

- In *duple subdivision*, there are two equally spaced dynamic accents. Here is an example of compound syncopation on duple subdivision:



- In *triple subdivision*, there are three equally spaced dynamic accents. Here is an example of compound syncopation on triple subdivision:



## E. RHYTHMIC TEXTURE.

*Simultaneous combination* implies different subdivisions of the beat occurring at the same time. This usually occurs with each of two or more instruments playing a different subdivision, but can occur on one instrument.

*Simultaneous different compound subdivisions* cause a hierarchy of rhythmic levels. In the example below, the vocal part on the top staff is made up of roughly one chord every two beats. The bass generally plays four notes per beat. The drum part on the bottom staff is mainly two notes per beat.



*Polyrhythms* are simultaneous different subdivisions which are not multiples of one another, such as two subdivisions per beat for one instrument and three subdivisions for another. These create ratios like “three against two” and “three against four.”

Look at the second bar below. The instrument on the top staff plays three notes during every two beats, while the instrument on the bottom staff plays two notes every two beats. This creates a three against two ratio.





# CHAPTER 25: THE ART OF ACCOMPANIMENT

## A. GENERAL PRINCIPLES

*Accompaniment* is the musical background provided to support the vocalist or soloist in homophonic music (Chapter 3, Section E). Though the vocalist or soloist attracts the listener as the center or “focal point” of the music, the vocalist or soloist is useless without a good accompaniment.

With proper dynamic, rhythmic, harmonic and timbral texture, the soloist and accompanists can be heard clearly. Every instrument can be heard in live performance with close to the same clarity as on a well-produced and well-mixed recording.

The soloist’s role is occasionally taken by two or more soloists in the form of a duet ensemble. In homophonic music, a duet is two performers of equal importance, where the duet is backed by accompanists. An ensemble is a group of more than two performers in which the ensemble is backed by accompanists. Here is a list of specific names for the various ensembles:

<u>number of performers</u>	<u>name of ensemble</u>
2	duet
3	trio
4	quartet
5	quintet
6	sextet
7	septet
8	octet

Texture in music is the structural quality produced by the composer and performers. It is the character of the music determined by the particular combinations of the dynamic, rhythmic, harmonic and tonal elements.

Be expressive with the various musical textures. Find the subtleties and learn how to use them to the best advantage of the performers. Control the emotions of your audience! That’s what music is all about, right?

## B. DYNAMIC TEXTURE

*Dynamic texture* is the relative volume levels of voices and instruments used in a performance. It is too common in the performance of Rock music that the vocalist is overpowered by the rest of the band. You must be aware of the relative volume levels of all the instruments from the audience’s perspective.

*Reverberation* is multiple reflection of sound waves in a confined space; acoustic echo. Clothed bodies of a large audience lower the volume level by reducing the amount of reverberation. The clothed bodies also increase *sound absorption* (“deadening” of sound by contact with soft materials such as curtains and rugs). Before a live performance, someone should carefully check sound levels from the various points in the club or auditorium where the listeners will stand or sit.

In a good *mix* or balance of volume levels between instruments or voice so every sound can be heard. The more important instruments and voices are louder, but the softest ones can still be heard. *Panning* (assigning sound sources left or right) and defining depth with reverb or echo can place each sound source in its own position on the *soundstage*. More reverb or echo moves a sound source away, less moves it toward the listener.

Volume, mixing and effects are not the only elements which determine if the listener can clearly hear each sound source. Rhythmic, harmonic and timbral texture are also critical for clarity.

Once you can balance volume levels good enough to present each instrument and voice to the listener properly, work on the subtleties. Fade into a solo, fade out of a solo. Fade the entire band in and out. “Punch” accents together. “Swell” the volume up to an accented chord. Play one section soft then the next loud or vice versa. In live performance, learn to improvise changes in volume with the entire band in response to the mood of the listeners.

## C. RHYTHMIC TEXTURE.

Rhythmic texture is the relative rhythmic rates and complexities of the instruments and voices.

- Usually the chordal accompaniment instruments have the slowest general pulse rate, in that they introduce a new chord every two beats or so.
- Bass and drums commonly have the next to the slowest general pulse rate, establishing the beat.
- The next to the fastest pulse rate is taken by accompanying instruments and voices which play rhythmic themes heard behind the main instrument or vocal.
- The fastest pulse rate is usually used in the melody.

Some of the instruments may play with a particular rhythmic feeling or “swing” (covered in Book 3), while others play with a “straight” rhythmic feeling. Listen to Jazz, Afro-Latin, Blues and Reggae music for examples of rhythmic feeling.

The band should be able to maintain an even tempo. Once you can maintain even tempo, work on ways to deviate expressively from the even tempo. Often a soloist performs with “dragged” or “rushed” passages of notes to add expression. A well-rehearsed band can expressively speed up or slow down together.

You must be aware of the entire band sound when working out the rhythmic texture of a song. Each different rhythm used in an arrangement must be part of the whole arrangement.

Sparse rhythms are just as necessary as controlled volume in making all of the instruments and voices audible. Sometimes a section of a song will sound better by leaving out some of the instruments altogether. Read also Chapter 24E.

## D. HARMONIC TEXTURE.

Harmony is the simultaneous combination of notes below and/or above a melody note. A chord is harmony of notes. While one chord is being played by the accompanying instruments, harmonies may occur in relation to the melody.

Am F C E7

3 2 3 4 1 1 1 2 1 2 1 2 2

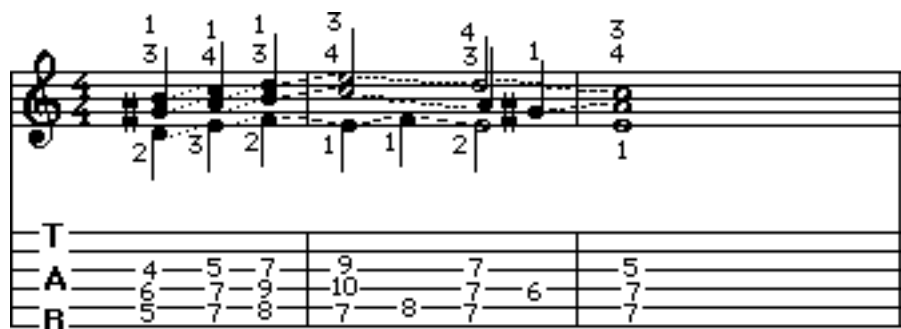
3 3 3 4 1 4 1 3 2

T

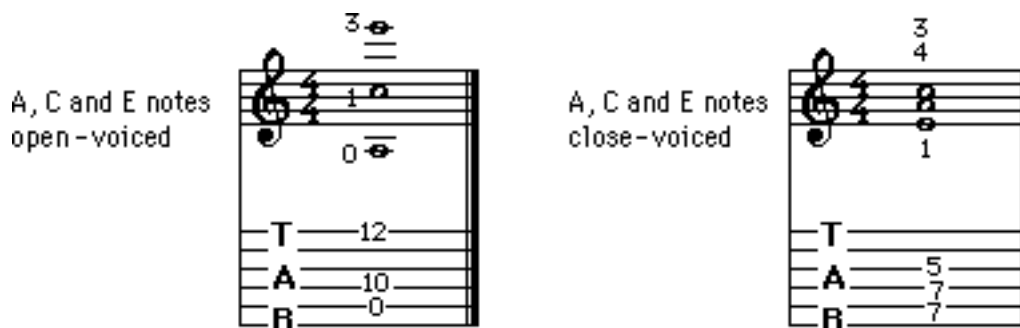
A 7-6-7-9 5-4-5-7 5 7 5-6-5

B 7-6-7-9 7-6-7-9 5 9 5-7-4

Spacing or voicing is the relative arrangement of notes in harmony. Each note in a chord is called a “voice” and generally should lead to a particular note in the next chord.



*Open voicing* spaces the notes far apart. *Close voicing* spaces the notes close together.



Be discreet as to when you use open or close voicing. The melody note is (1) commonly the highest note in harmony, (2) occasionally one or two “voices” below the top note, (3) occasionally the lowest note and (4) rarely “buried” in the middle of the other voices.

Instruments in the lower range of pitch, such as bass guitar, keyboard bass, and the drums in a drum kit should usually be open voiced.

Instruments in the upper range of pitch such as baritone or tenor male voices, most female voices, lead guitar, and most solo instruments should usually be close voice.

If close voicing and/or dissonant intervals are used in the lower range of pitch, the sound gets “muddy” and it is difficult to hear the individual notes. The most dissonant intervals are minor second, minor ninth, and major seventh. Mild dissonances are the diminished fifth (= augmented fourth), major second, and minor seventh. The augmented fifth and perfect fourth are somewhat dissonant.

## E. TIMBREL TEXTURE

Each note on most instruments is not one pitch, but a combination of many pitches called harmonics. Usually listeners are only aware of the “fundamental” harmonic because it is loudest. Notes are named after the fundamental. If you listen carefully to a distorted guitar note, you will hear many notes.

*Timbre* (tone color) is determined by the relative volume of the harmonics that sound with a note on a particular instrument. Each instrument has its own harmonic content. In England, the word “tone” refers to a “note.” In the United States, the word “tone” refers to a note *or* “timbre.”

Acoustic instruments usually have a few defined main sounds but infinite subtle variation. Electric instruments have the added variety of sound processing through amplification and effects units. Synthesizers imitate all sounds but duplicate none. Each synthesizer has its own timbral characteristics.

Be careful as you blend instruments together in an arrangement. Most combinations of instruments will work if they are used in the right situation. Listen carefully to the timbral (tonal) character produced with each combination of instruments and/or voices. Make sure the timbre is appropriate to express the desired mood.

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